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100

SEPTEMBER 18, 1958 35¢

Downbeat

Jazz Record Reviews

DUKE ELLINGTON
HERBIE MANN
ANITA O'DAY

MAHALIA JACKSON
ELLA FITZGERALD
COLEMAN HAWKINS

NEW STEREO SECTION
8 EXTRA Pages

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the first chorus

By Charles Suber

■ If you have not heard stereo yet, you are missing something. It can be good.

Good stereo is like taking off the other ear muff. You can distinguish the placement of instruments as they would be in a live performance. A piano solo can be "alive."

And like anything new, it can be bad, very bad.

Beware of the stereo phony. Most of the equipment being offered is good, but look out for the very cheap set. Don't be stampeded into buying something just because it has two speakers. It could be that it is merely twice as bad.

Shop wisely. Seek out a reputable dealer. Watch your service guarantees. Compare sets and set-ups.

You can get a free home demonstration by tuning in the same program on AM and FM (or your TV

set) and placing the respective speakers about six to eight feet apart. Stations in many cities are now offering such stereo broadcasts.

Be even more careful when buying stereo records. Don't buy without listening. All stereo records do not have the level of good quality available in monaural records.

Don't stop buying good monaural records or put your present collection up for sale. Monaural will not lose its value. (Bud Shank has a pertinent comment in this issue's *Cross Section*.) Record companies will be issuing monaural recordings for years . . . or as long as the public demands it. On the other hand don't worry about there being enough stereo discs or tapes available to warrant your conversion to stereo. Most of the record companies have been recording stereo for several years and have

enough masters on hand to fulfill demand.

Look out for the gimmick record. I don't mean the ping-pong game, jet plane, or cereal popping records — people with pointed ears must have some fun. I am referring to the souped up performance, the distortion of performance for the sake of audio effect. Keep in mind when you listen to that "brilliant" sound that the *real* criterion is the performer's talent, not the ability of the sound engineer to add *weltschmerz*.

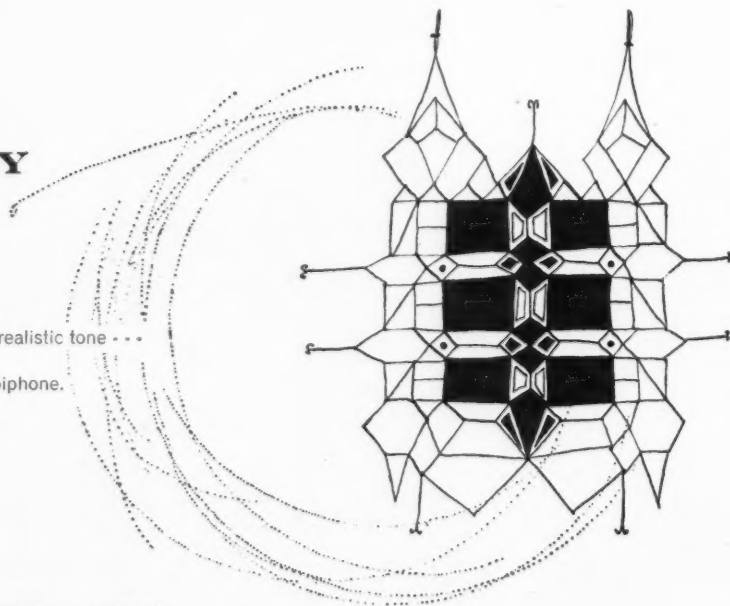
Van Cliburn put it quite succinctly in a recent interview. He said, "High fidelity is not an end in itself." He feels that his current best-selling Tchaikowsky album is technically good, but is, at best, a mechanical substitute for his live performance with its color, empathic response . . . and minor flaws, if you wish.

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VOL. 25, No. 19

SEPTEMBER 18, 1958

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IN THE NEXT ISSUE

The Oct. 2 *Down Beat* is the annual school band issue. Among the features will be surveys of two of the most prominent jazz music schools—Berklee in Boston and Westlake in Los Angeles. Bassist Bill Crow will discuss his own school band background. The Oct. 2 issue will include, too, complete results of *Down Beat's* Ballroom Operators poll. Naturally, there'll be an assortment of columns and record reviews as well.

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ELECTRICOS; BEBIDAS; ELABORACIONES Y ENVASES.



chords and discords

A Bill For Gil . . .

Berkeley, Calif.

To the Editor:

I would like to enthusiastically second what critics Dom Cerulli, Horst Lippman, Nat Hentoff, and Wilder Hobson had to say of Gil Evans in the International Critics poll in the Aug. 21 issue of *Down Beat*.

Evans' writing and arranging for the *Miles Ahead* and *Gil Evans & Ten* LPs brought forward to the jazz-loving public the talents of one of the finest arranger-composers on the jazz scene today. His writing for these records is a thing of mobile, swinging beauty, containing great warmth and feeling . . .

Mike Putney

(Ed. Note: The interest expressed in Gil Evans, and other composer-arrangers, in the Critics poll will lead to the inclusion of a "Composer" category in next year's poll. *Down Beat's* Readers poll will continue to include that category.)

An Aussie Defense . . .

Sydney, Australia

To the Editor:

I have just noticed in your June 12 issue a letter from two Australian disc jockeys . . . and would like to correct any false impressions that your readers may have formed concerning the issue of jazz records in Australia.

Our company's schedule of releases from

April to September, 1958, includes no less than 27 jazz LPs . . . These releases comprise performances by such artists as Red Norvo, Thelonious Monk, Andre Previn, Donald Byrd, Bill Perkins, Fats Waller, and Milt Jackson.

I would add that this does not include EPs or any of the local LPs and EPs which we record in Australia . . . There are also releases of jazz material by our competitors.

We here at E.M.I. Ltd. feel there is an audience for jazz in Australia and we are doing our best to foster it with regular releases . . .

Joseph H. Loufer

Miles And Styles . . .

Harper Woods, Mich.

To the Editor:

Miles Davis, in the *Blindfold Test* in the Aug. 7 issue, said, "I don't understand Ruby (Braff) at all."

This remark more or less frees me from a long battle with myself, as to whether progressive jazz is the natural and inescapable outgrowth of traditional and swing music.

Now I'm sure it isn't. I've always listened to modern-style boosters who made a great issue of that fact that cool stuff "swings". They concede the point that to swing is a must. Yet here's a tower of modern jazz who doesn't "understand" a trumpet man like mainstreamer Ruby Braff . . .

My feeling is that if the modernists swing,

it's an accident, brought about by their begrudging use of syncopation.

J. Robert Kirby

Wild About Wilder . . .

New York City

To the Editor:

If Wilder (No Choice) Hobson has no choices for the International Jazz Critics poll, he should quietly be forgotten next year, because from him you could learn nothing.

Ray Passman

(Ed. Note: Wilder Hobson, of the Saturday Review, sprayed his Critics poll ballot with *No Choice* entries. Since the poll is based on reactions to jazz performances during the past year, his action is interpreted as indicating that few of the jazzmen he heard during the year impressed him sufficiently to warrant a vote.)

Freedom Of The Press . . .

Warm Springs, Ore.

To the Editor:

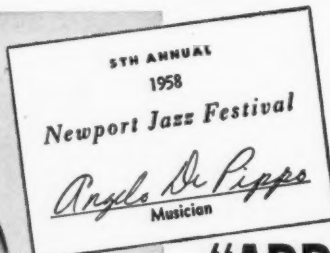
The July 27 edition of the *Oregon Journal* carried the following story, headlined "Dumont's Offers Top Jazz Event."

"The Coasters, recording quintet whose *Yakity-Yak* is a top hit, headline a show and dance session at Tiny Dumont's starting at 9 p.m. today. Music for dancing will be provided by Ernie Freeman and his orchestra. Freeman is noted for another recording hit, *Raunchy*."

This is one of the many reasons why people get the wrong conception of jazz.

Gerald Nicodemus

(Ed. Note: That Tiny Dumont is a swinger, isn't he?)



A "Critics' Choice" performer, by special Festival authority command.

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Local Combos, Big Name Bands Use Selmer Porta-Desks for that "Million Dollar Look"—at little cost!



Big name bands realize the value of smart, sharp appearance. Here, RAY ANTHONY dresses up his band with Selmer Deluxe Porta-Desks—remarkably attractive, yet surprisingly low in cost. What's more, they're unusually rugged, and easy to carry, set up and use.

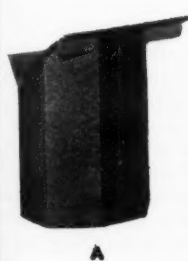


THE DAVE PELL OCTET needs a permanent music stand that combines striking appearance with compactness and portability. They use Selmer All Metal Porta-Desks, complete with name identification. Any silk-screen artist can add a finishing touch like this to yours too.

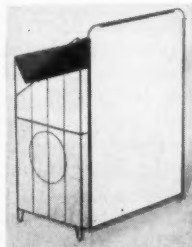


(Above) A favorite for big-band dates in Southern Michigan is BOBBY DAVIDSON'S fine band. A favorite with Bobby's group is the Selmer Hollywood Porta-Desk—handsome, compact, conveniently portable.

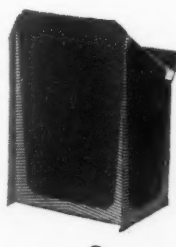
(Left) TONY RULLI'S popular sextet plays hotels, clubs and college dance dates in the South Bend (Ind.) area. Selmer Deluxe Porta-Desks go with them on all engagements, adding a distinctive touch to the group's smart appearance. Note that Tony also uses the Porta-Desk Riser, converting his Porta-Desk into a podium.



A



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C

A—HOLLYWOOD PORTA-DESKS—the lowest-price dance stand on the market, and truly one of the most attractive. Cardinal red base with light grey music shelf. Holds 350 sheets in easiest reading position. Made of rigid corrugated board. Hinged construction for easy set up and carrying. Each **\$2.25**

B—ALL METAL PORTA-DESK—the newest, most attractive stand of all! Ingenious construction makes it fold flat for convenient moving or storage, yet it is rugged enough for your heaviest music load. Black and gleaming white enamel. Front is specially painted for decorating with poster paint, etc. Each **\$11.25**

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NEW YORK

JAZZ: Columbia is readying two of the three Newport Jazz festival LPs for October release. Records by Duke Ellington and Mahalia Jackson will be issued, while Dave Brubeck's will be held back not to conflict with the release of his *Jazz Impressions of Eurasia* . . . Anita O'Day flew to Hollywood for a mid-August one-nighter at the Hollywood Bowl, then prepared for three week-long appearances at Cleveland's Modern Jazz Room Sept. 1; Rochester, N.Y.'s Ridgecrest Inn Sept. 9; and Philly's Showboat Sept. 15. A European tour is in the works for her . . . King records jumped into the jazz field. The label will distribute Bethlehem, and cut some jazz of its own . . . Lennie Tristano followed Tom Scott's group into the Half Note for a trial weekend early in August, with intentions of staying on if things work out well . . . Jazz writer-tenor man Bill Simon and his trio, drummer Dan Rizzi and pianist Dick Jessup, completed a year of weekending at the Chalet, Granite Springs, N.Y., which is in Westchester.



Anita O'Day

Marian McPartland, with drummer Sonny Igoo and bassist Bill Pemberton, shares the Composer bandstand with Bernard Peiffer . . . Charlie Barnet cut a stereo session of milestones for Everest Records . . . Toshiko is writing for Japan's King label. Japanese musicians will cut her charts, return the tapes to this country for her to add the piano part, then release the completed sessions in Japan . . . Sonny Rollins and Chris Connor followed Johnny Richards into Birdland in mid-August . . . Wilbur de Paris returned to Jimmy Ryan's in mid-August . . . The Australian Jazz Quintet worked the Roundtable . . . George Shearing went into the Embers in mid-August . . . Benny Goodman's quartet, Andre Previn, Shelley Manne's trio, and purple people eater Sheb Wooley were set to contribute to *Music, U.S.A.*, an hour-long CBS-TV salute to composer Johnny Green, who will conduct a 60-piece band on the show . . . Buck Clayton, Jimmy McPartland, Bob Wilber, Marty Napoleon, Harry Shepherd, J. C. Higginbotham, Mickey Sheen, Bobby Donaldson, Maxine Sullivan, and Jimmy Rushing were set for the Buckhill Falls Inn, a jazz concert late in August. Society bandleader Stanley Melba was scheduled to narrate some jazz history during the bash . . . Louis Armstrong and his all stars broke all records at the Salisbury Beach Frolics in New England, despite five consecutive days of fog and drizzle.

A beautifully framed, full-color photograph of Nesuhi Ertegun's jazz jaguar, snapped in the crescent of the Viking Hotel, Newport, R.I., was presented to Ertegun by the New York branch of the Music Reporters' association in simple but moving ceremonies at Atlantic Records. Veteran lenser Popsie took the shot . . . Andre Previn is due at the Roundtable this month . . . Trumpeters Idrees Sulieman and Ted Curson; bassist George Joiner; reedman Oscar Smith; pianist Leroy Earle, and drummer Fred Seligo will make up the jazz sextet to play at the Hotel de Paris in Casablanca for six months. The group will perform concerts for the U.S. Information Service there, and may make a spring tour of Europe following the date . . . Bill Crow, Art Farmer,

(Continued on Page 55)

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NEWS HIGHLIGHTS

- More Festivals
- Duke Heads Abroad
- Bill Broonzy: Final Bar
- New Jazz Film
- No Oscar For Ellis

U.S.A. EAST

Festivalville Revisited

The jazz festival season continues. From Wallingford, Conn. in late August came news that a three-day festival, Sept. 26-28, would be presented at the Oakdale theater by impresario Robert Hall, who staged a successful jazz concert there recently.

While bookings for the affair were not completed at press time, opening night was scheduled to be Leonard Feather's *Encyclopedia of Jazz* presentation, featuring such jazzmen as Tyree Glenn, Tony Scott, Ben Webster, Don Elliott, Dick Hyman, Jimmy Rushing, Don Lamond, Ed Safranski, and others.

Feather told *Down Beat* he had tentative plans to record the presentation.

Meanwhile, plans for the United States Jazz festival to be staged in a large, heated pier and aboard a luxury liner (*Down Beat*, Sept. 4) simultaneously moved ahead.

Producers Arnold Ehrlich and William Hindman said the festival would be a three day, six performance affair to be held in October or November.

The producers said a large concert would be held on the pier while a concert in one specific field of jazz would be going on in the luxury liner. Negotiations are underway with the Grace Line, the United States Line, the ZIM Line, and the Furness-Bermuda Line.

Proceeds from the festival will be donated to the Damon Runyon Cancer fund.

Festival Futures

When Don Friedman, Ken Joffe, and Frank Geltman started to assemble talent for the third annual New York Jazz festival at Randall's Island, they wanted to feature the New York Jazz orchestra in its world premiere.

When orchestra officials decided that the nation's first resident jazz orchestra would not be ready for such an early debut, the festival di-

Jazz Week at Brussels



Jazz week at the Brussels fair, held in early August, attracted the largest crowds to the American theater since its opening last April. For six evenings and five afternoons, jazz fans crowded the theater for a glimpse at a varied program of American jazz. All evening performances were sellouts; matinees, discontinued in May for lack of attendance, were filled from 50 to 80 per cent of capacity. One of the reasons was a performance by a sextet headed by Sidney Bechet; the group, shown here, included Bechet, soprano sax; Buck Clayton, trumpet; Vic Dickenson, trombone; Arvell Shaw, bass; George Wein, piano, and Kansas Fields, drums.



The jazz festivities at the fair included performances by the International jazz band, the Teddy Wilson trio, Sarah Vaughan, and Bechet's group. Shown celebrating the success of the Brussels presentation are Miss Vaughan, George Wein, Bechet, and the Voice of America's Willis Conover, who served as emcee for the week's jazz concerts.

rectors set about to build a band of their own.

And what a band!

Under the direction of Ernie Wilkins, who wrote its book, the New York Jazz festival orchestra lined up like this a few weeks prior to festival time:

Trumpets: Lee Morgan, Herb Pomeroy, Ernie Royal, Ray Copeland; trombones: Frank Rehak, Bob Brookmeyer, Jimmy Cleveland; saxes: Julian (Cannonball) Adderley, John Coltrane, Jimmy Giuffre, Bud Shank, Charlie Rouse; bass: Paul Chambers; piano: Dave Brubeck; drums: Chico Hamilton.

In addition, the festival ballyhooed itself with a pre-festival concert for the Police Athletic League, with Jimmy Giuffre's trio featured, and planned a tailgate parade through New York's garment district. Many of the featured jazzmen were visiting childrens' centers throughout the city to familiarize the youngsters with their native music.

Duke Heads Across

Excitement was running high in European jazz circles.

Sept. 25 was the target date—the day Duke Ellington and his band were scheduled to sail for a tour that would carry them through every western European country, and through the remainder of the year.

The trip would mark the first live appearance of an Ellington band overseas in a generation. From the outset, on both sides of the Atlantic, the tour was expected to be a smashing success.

At press time, Nat Shapiro, Columbia's European agent, was trying to line up government cooperation in each country to make October "Duke Ellington Month" through all of Europe.

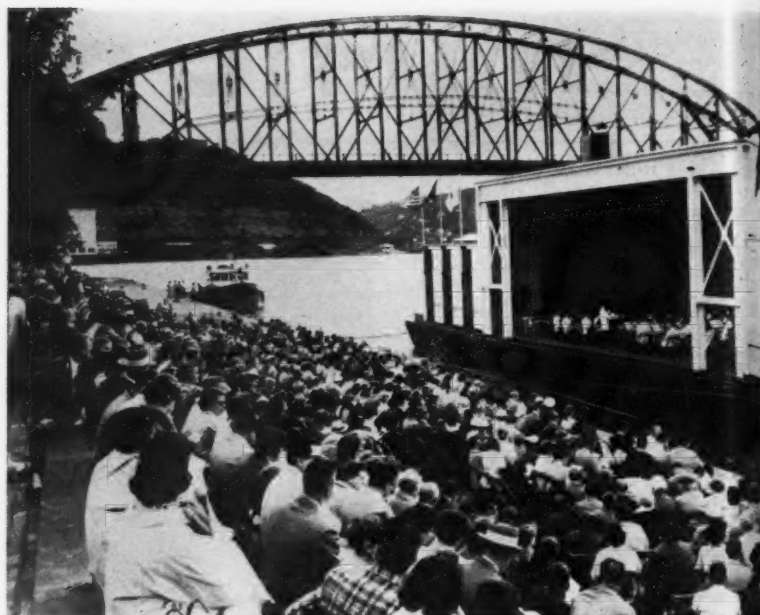
A full itinerary was not set at press-time, but will be forthcoming in the next issue of *Down Beat*.

The Word From Turkey

When Turkish composer-arranger Arif Mardin sent some of his work to this country for comment several years ago, the top jazzmen who played it for the Voice of America thought so highly of it that his reputation spread among musicians who had never seen him or heard his work before.

It was no surprise, last year, that Mardin was awarded the Quincy Jones scholarship at the Berklee School. And it came as no surprise this year that he was accorded another honor.

10 • DOWN BEAT



Musicians in America have performed in many settings, but the American Wind symphony in Pittsburgh, Pa. may be concertizing in the most eccentric environment. The group, composed of college musicians and directed by Robert A. Boudreau, associate professor of music at Duquesne university, has been performing since mid-June on a barge moored at Pittsburgh's historic Point. The barge, used by the Dravo Corp. for carrying construction materials, was converted into a floating stage in one month. Other port cities may well follow suit.

Mardin was recipient of what is believed to be the first scholarship in jazz history for jazz composition. Broadcast Music Inc. awarded the honor, and Mardin is attending the School of Jazz at Lenox, Mass.

The scholarship was one among the many, totaling more than \$40,000, awarded to young composers by BMI.

Mardin's work has been performed by the Herb Pomeroy band of Boston and by the Newport Jazz festival International band.

Mardin is largely a self-taught jazz composer. He is studying composition with Bill Russo and George Russell at Lenox.

Jazz Goes To Market

The country's fourth-largest department store was festooned with saxes, trumpets, trombones, and other tools of jazz.

On the third floor of Brooklyn's Abraham & Strauss department store, the College Shop rang with the music of Erroll Garner, Tony Scott, Pee Wee Russell, and other jazzmen.

The occasion was the opening of a new college shop. The motif was jazz.

Pert models strolled through the crowd of shoppers at the Aug. 7 opening night wearing skirts with swing (flared skirts), *Down Beat* plaids (large, brassy plaids), and clothing and accessories in such

shades as *reed green* and *percussion* (shocking pink). Among those on hand were jazz man Tony Scott and *Down Beat* associate editor Dom Cerulli.

Scott's LPs were awarded to patrons in a drawing, and subscriptions to *Down Beat* were given to lucky shoppers.

Miss Arlene Goldberg, who drafted the jazz-oriented fashion center while at the Newport Jazz festival, termed the opening a success.

The shoppers, whose attention wavered from the fashions on display to Scott's brilliant red sport coat, kept the cash registers humming.

Higher and Higher

August was a significant month for pianist John Mehegan.

He was appointed to the staff at Columbia university's Teachers College as instructor in jazz improvisation.

In addition, he wrapped up work on the first volume of his projected two-volume text on jazz improvisation. The work, probably the first of its kind ever published, will carry a foreword by Leonard Bernstein.

Bel Canto Forges Ahead

These days, Mary Lou Williams is doing more talking and playing.

The talking is on behalf of her projected Bel Canto foundation, to

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So far, she has been pointing toward her Carnegie Hall concert Sept. 20, during which she will play with a 90-piece orchestra; and music will be offered by such as Marian and Jimmy McPartland, Marion Bruce, Reunald Jones (Senior and Junior), Ron Jefferson, Eddie (Lockjaw) Davis, Shirley Scott, and Sugar Ray Robinson.

John's Idea

On Aug. 11, jazz critic John S. Wilson of the New York *Times*, *High Fidelity* magazine and WQXR, had a special kind of birthday.

He celebrated his fourth year as mentor of the WQXR radio program, *The World of Jazz*, a scholarly, yet swinging radio series broadcast Monday nights from 9:05 to 9:30 in New York.

In addition, as a birthday extra, J. P. Lippincott issued Wilson's book, *The Collector's Jazz: Traditional and Swing* (paperback, \$1.45). The volume covers all of the now available LPs in jazz styles developed before World War II. He is at work on a sequel to bring the collection up to the present.

Wilson's program is rebroadcast

via the Voice of America and Radio Free Europe to more than 50 European, Asian, African, and South American countries.

U. S. A. MIDWEST

The Final Bar

William Lee Conley Broonzy, 65, a strong man whose heart belonged to the blues, died of cancer in Chicago on Aug. 15.

Broonzy, better known as "Big Bill", was one of a handful of blues artists whose experience dates back to the early days of jazz history. In recent months he had been bedridden; a series of operations had left him unable to sing.

Born in Scott, Miss. in 1893, Broonzy traveled widely, working on many jobs and acquiring a vast knowledge of the blues, composing more than 350 of his own blues along the way. He achieved great popularity in Europe as the result of two tours of the continent he made in the early 1950s.

Additional information on Broonzy's death and reactions to it will be included in the next issue of *Down Beat*.

The Cry Of Jazz

October will mark the debut of a new jazz film, one of a handful of jazz films produced in recent years.

The primary creative force behind the production of the film is 32-year-old Chicago composer Ed Bland. Bland served as music director, co-producer, and director for the film, known as *The Cry of Jazz*. Produced in Chicago by KHTB Productions, the film will be completed in October.

A 16mm, semi-documentary, black and white film, *The Cry of Jazz* will be 33 minutes in length. It will feature soundtrack music composed by jazzmen Sun Ra and CBS-Chicago staff trombonist Paul Severson.

According to Bland, the film is "one examination of the nature of the American Negro's experience, using jazz as a vehicle." The film's setting is a meeting of an interracial jazz society.

Several film distributing companies have expressed interest in the film, but a definite distribution pattern will not be set until the film's completion next month. Interested readers can obtain details on the film from KHTB Productions, P. O. Box 5363, Chicago 80, Ill.

Mercury Moves Swiftly

Mercury Records' Jack Tracy, pacing through the jazz world like an eager Groucho Marx, continues to sign and record jazz talent for the firm's EmArcy division.

As *Down Beat* went to press, Tracy announced that the label had signed singer Ernestine Anderson (see John Tynan's *Take Five* column in this issue for Miss Anderson's reaction to her current success) and the Gene Rodgers trio. Rodgers, formerly pianist with Erskine Hawkins' band, recently worked at the Embers in New York.

LPs set for release on EmArcy include albums by Duke Ellington trumpeter Cat Anderson, drummer Max Roach at Lenox, Rodgers, and Cannonball Adderley. The latter LP will feature the alto saxophonist performing Bill Russo charts.

Tracy reported that all Mercury releases, as they have been for the past four years, are being recording in stereo.

Teach Me Tonight, Man

Students at the Park Forest, Ill. conservatory will benefit from the skill of one of jazz' most able pianists in months to come.

Art Hodes, a resident of Park Forest, announced recently that he will join the school's staff as instruc-



The conclusion of a successful recording session can be an ecstatic moment. At least that's the way Duke Ellington trumpeter Cat Anderson and composer-arranger Ernie Wilkins felt after wrapping up Anderson's recent date for EmArcy . . . EmArcy's Jack Tracy, not shown here, wore an equally proud smile at the conclusion of the session, which he reports as being one of the best he's supervised.



Raymond Scott isn't lazy; he's ingenious. The elaborate piano he's playing and watching is known as a Videola. It enables Scott to compose sound track music while watching the film involved. The film, projected on a movie editing viewer in another room is picked up on closed circuit TV and transmitted to the receiver in the Videola. A tape recorder and speaker system further enable Scott to keep track of the film and the sound track. A report that Scott may form the first Videola quartet has not been confirmed.

tor in popular music, improvisation, Dixieland, and blues.

Although he has worked with Dixieland groups and has headed his own group on tour in recent years, Hodes noted that his new assignment will keep him in the Chicago area for the next few years. He intends to remain active on the Dixieland front in Chicago.

U.S.A. WEST

Monterey Festival Set

In an effort to prove that "the west coast is the best coast" for jazz, officials planning the Monterey Jazz festival Oct. 3-5 announced a well-starred initial talent lineup, with more to follow.

Included will be Louis Armstrong, Dave Brubeck, Paul Desmond, Cal Tjader, Gerry Mulligan, Billie Holiday, the Modern Jazz Quartet, Andre Previn, the Shelly Manne quintet, Red Garland, June Christy, Rudy Salvi, the Mastersounds, the Virgil Gonsalves quintet, and Brew Moore with the Dickie Mills quintet.

Situated on the Monterey peninsula in the Carmel-Monterey area, the Jazz Arena will encompass special seating accommodations and band shell designed by Ampex Corp., of Palo Alto, as well as exhibit halls where forum discussions moderated by critic Ralph J. Gleason will be held.

Jimmy Lyons, well-known northern California disc jockey and the festival's general manager, announced a series of five concerts to feature international jazz artists. Lyons said profits from the event

will be donated to the Monterey Peninsula college to establish the first chair of jazz at any college in the nation. The fundamental aim of the jazz chair is to provide facilities for scholarship study for deserving students.

During the three days and nights of the festival, five concerts will be held. The Sunday afternoon concert, on an offbeat kick, will feature Gregory Millar and the San Francisco Little Symphony orchestra, augmented by musicians from the county symphony orchestra of Monterey.

Special scores from jazz writers are expected to provide unusual interest in this part of the program for the composers also are set to perform with the classical group. One such work already scheduled is a composition by Howard Brubeck to be performed by his brother Dave's quartet.

The deciding factor in choosing the festival site was consultative advice from Newport's Louis Lorillard and George Wein. Both men looked over possible sites during a visit some time ago and are cooperating fully with Monterey officials.

Information on the festival may be obtained by writing the First Monterey Jazz Festival, JAZZ, Monterey, Calif.

Herb Bids Oscar Adieu

After five years as the whirling guitar corner of the Oscar Peterson trio, Herb Ellis last month decided to pack up his instrument and come west.

Basic reason for the divorce, said Ellis to *Down Beat*, is the desire for

a settled home life in the more equable clime of California. Already settled in a San Fernando valley home with his family, Herb from now on will concentrate on studio and recording work.

"There's no question of hurt feelings," Ellis told *Down Beat*. "I just had to get off the road and settle down with my family."

At deadline, Oscar Peterson could not be reached for comment on a replacement for Ellis.

Welk-ing Babies Home

In an attempt to wean the younger generation of developing musicians away from modern jazz, Lawrence Welk is organizing a junior dance orchestra as a regular feature of his Monday night ABC TV show.

"We're going to try to get 'em away from progressive jazz," said a Welk spokesman, "and steer these youngsters toward the older, basic dance music of the big band days."

Debut of the tyro dance band was on the Champagne Music maestro's Monday night teleshow August 28. Music Director of the junior orchestra is Pete Lofthouse, trombonist in Welk's television band.

According to the Welk office, selections of musicians will be restricted within the 12 years to 18 years age bracket.

Wanted: Jazz Cantos

A time-honored way to arouse public interest in a new product is to run a contest.

One of the more unusual contests promoted in a long time, however, was under way this month in Los Angeles. A title might be "Find The Poem" and a connection of sorts with jazz was quickly established.

Contest monitor is poet Lawrence Lipton who, with other connoisseurs of verse, will pass judgement on the best poem gleaned from entries. Place of judgment: The Ash Grove, a new coffee house on Melrose Ave. in Hollywood (*Down Beat*, Aug. 21). The prize: a record date on World-Pacific Records with the winning poem included in Lipton's next *Jazz Canto* LP.

In all, three winning poems were to be selected by the as-yet-unknown board of judges. The announced intention was to present the works with music by jazzmen familiar with poetry-jazz procedure at Lipton's *Jazz Canto Writers' and Musicians' Workshop* headquartered in the Ash Grove.

Cross Section

Bud Shank

'Rome Is Going To Be My Second Home'

■ Crew-cut, 32-year-old Bud Shank has been a reed player since he was 10. A native of Dayton, Ohio, he first studied clarinet, but shifted his interest to saxophone at 14. It was not until he had passed his 21st birthday that he began playing flute, a talent that won him first place in this magazine's Readers poll of 1956.

Bud first attracted national attention during his term with the Stan Kenton band in 1950-51. Previously he had worked with a variety of bands, including Charlie Barnet's (1947-48). Since 1951 he has been living on the west coast, first as a member of Howard Rumsey's Lighthouse All-Stars. Then, beginning in January, 1956, he emerged as leader of his own quartet, with which he since has appeared in jazz clubs throughout the United States, Europe, and South Africa. He records exclusively on World Pacific.

His first trip to Europe was in 1957 when he traveled and appeared with Lighthouse tenor man Bob Cooper in several countries. This year the Shank quartet—including Claude Williamson, Don Prell, and Jimmy Pratt—spent two months working in Europe and South Africa. Shank plans to make a return trip in 1960. Understandably then, the topics below, on which he offers his views, deal mainly with adventures of jazz innocents abroad:

SOUTH AFRICA: "I found it a very wonderful place with a great reception for jazz music. But it has a helluva racial problem. Very serious. I met some of the greatest people, though—from the University of Natal where we worked."

KWELLA: "This is like a local South African rock 'n' roll. Culturally and artistically, it's nothing."

PENNYWHISTLES: "The South African kids can buy these very cheap, and they really wail with 'em. You see them standing on street corners playing the whistles with guitar accompaniment. People throw them money all the time. I made a record with one, *Pennywhistle Blues*, that's out now as a single. Cutting it was a pretty funny experience, believe me . . ."

ITALY: "Crazy climate, great people, and the relaxed life. That three-hour siesta! Rome is going to be my second home if ever I get wealthy enough."

MOTOR RACING: "My passion for years. When we were playing a theater in Rome, a fellow came backstage and introduced himself. It was Masten Gregory. I almost fainted. He's a famous race driver over there and an idol of mine from way back. I didn't even know he was a jazz fan. We had quite a ball together."

FLUTES: "Personally, I use Haynes flutes—all three of mine are that make. Of course, the Powell is very good,



too. And there's a three-year wait for a Powell. You've got to wait six months to a year for a Haynes, depending on the model."

HANS KOLLER: "One of the sweetest guys I ever met. He's got a fantastic talent. I worked with his quintet in Dusseldorf for a couple of weeks in 1957."

BUD'S CLARINET: "It's a French Leblanc and strangely enough I bought it in Africa. I got it cheaper than if I'd bought it in France."

GERMAN JAZZ CLUBS: "The one I remember best was the place in Dusseldorf, where Koller worked. Day-times it was a candy store with German landscapes on the walls. When they opened the place for music at night, they just reversed the pictures. On the reverse sides were photos of Getz, Dizzy, Konitz—all the top jazz players. Quite a place."

EUROPEAN AUDIENCES: "A gas. Seems that the average European wholly devotes himself to one hobby. They give this hobby everything. Whether bicycles, photography, or music, they support it all the way. I think this accounts for the great reception American jazz musicians get there."

GARY CROSBY: "The opinion of the local press to the contrary notwithstanding, I find Gary a very nice guy. We spent a lot of time together in Germany. He wants to be a singer."

SCOTT LA FARO: "A gas and a half. He's going to have a very big effect on bass players in the future. His uninhibited way of playing in my quartet already has had a great effect on Larry Bunker, Chuck Flores and myself."

ALFA ROMEO: "That's my car. I bought one when we returned from Europe, last May. Haven't raced it yet, but the car won me first prize in its class for salon appearance at Concourse de l'Elegance. (That's a sports car show.)"

SOUND EQUIPMENT: "Remember that story you did on my hi-fi rig back in the Dec. 12, 1957, issue? Well, you can forget the whole thing. I'm throwing it all out and installing a stereo setup."

STEREO DISCS: "I think they'll make it commercially, but they'll never replace monaural records. My wife, Lynn, and I like to move around sometimes when we listen to music. With stereo, you have to sit in one spot."

relaxin' with th



■ In Count Basie's book, the best big jazz orchestra in America is Duke Ellington's.

When reminded of his own consistent poll victories as the nation's favorite, Basie is likely to shake his head in smiling dissent with popular and critical choice.

"Don't agree with you there," he'll say. "Talk about takin' care of business . . . Duke's *the* cat."

Such adamant admiration for Ellington, openly and honestly expressed, does not mean, however, that he sells short his own band. Without bragging, Basie conveys clearly his deep satisfaction in the band as a unit and in the individual musicians.

In a business where many personalities radiate overweening pretension, Bill Basie's manner is pleasantly far removed from pomposity.

There is about him a disarming informality and unself-conscious expression, a warmth that quickly can transmute a formal meeting into a friendly get-together.

Comfortably seated on the balcony of Hollywood's Beverly Hilton Hotel, Basie spoke, generally, of the past and the present.

For all his casualness, Basie is not given to hasty answers, particularly to serious questions. His large head inclined slightly forward, he digested each query and then replied rapidly in his rough, rather hoarse voice.

He spoke of the old Reno club in Kansas City, Mo., and his first rhythm section. "We had a tuba in the band then," he recalled, puffing reflectively on a cigaret. "Can't even remember the cat's name now. At that time, though, tuba was *in*. Y'know? Most bands had 'em. Walter

Page joined the band at the Reno and the tuba was out."

Suddenly vaulting decades, Basie turned to his present band and of some of the men associated with it.

Neal Hefti, said the leader, ". . . knows how to write for the band. Off and on, Neal's been writing for us six or seven years now. Knows just what we like. There's never any pressure on him for arrangements, though. Once in awhile he'll throw one in."

Much of the writing within the band, he said, flows from the two Franks, Foster and Wess, and from Thad Jones. "They gotta write on the road, mostly," explained Basie. "It's really hard to do on the road, but every time they get the chance, they sit down and write. And those cats are *good*, you know it!"

Snookie Young, the first new man

with the COUNT

Basie Comments On Ellington,

His Own Band, And Rock 'N Roll,

With Some Asides From Mrs. Basie



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in the trumpet section since 1955, was the subject of a few fragments of conversation.

His large round eyes thoughtful, Basie observed, "Snookie is very flexible, of course. He can play some pretty good first trumpet and wail a little bit, too." Rapidly he added, "We don't know how much Snookie can play anyway." Basie chuckled and snuffed out his cigarette. "He scares us."

Of the Crescendo, the club where the band worked during its stay on the west coast, Bill commented, "I like it. It's hard to say what's my favorite club. I guess Birdland's first on my list; now I've got to add the Crescendo, too. It's a good, big room. But what's more important, you play mostly to a hep audience. That helps a lot."

"It's good to be able to settle in a

club for a while. One-niters are the big drag. You keep a band pretty happy when the guys can settle down. But too many one-niters sure are a drag."

He lit another cigaret and continued, "We don't do too many of 'em, but I feel you should hit the remote areas where perhaps you don't get very often. We figure we should make one-niters two or three times a year, then settle down for a bit. That's the best way."

Dinner was served in the Basies' suite, and as they ate, Bill continued talking, now about Joe Williams.

Smacking his hand on the table-top, Basie declared, "Joe's very important. He has been very important, and I think he remains so to this band. After he joined us, things started moving a bit—for the band

and for himself. Now he naturally has a certain number of followers. This helps the band, too."

Nodding toward his wife, Catherine, Basie remarked, "If you want to know what kind of future Joe has in store for him, ask Katy; she's his personal manager. I feel that Joe's building to a definite goal, getting to romp a little bit for himself."

Mrs. Basie, a handsome, matronly woman with soft eyes, interjected quietly, "Joe has a very promising career. If he takes care of it, he can really do a lot. You see, he's one singer who not only sings blues, but can handle a pop tune pretty well, too."

Basie jumped to the subject of the jazz public. "This public is as valuable as a pigeon-blood ruby," he said, emphatically. "It's so very important to the band. We find that the great bulk of our public is adult. I feel that way down the line somewhere the teenagers will do something for us. For the most part, though, it's the parents who bring the kids to hear us. And the kids are trying to dig us because they want to dance. Rock 'n' roll started the kids dancing again—that's certainly a blessing for us."

A long-distance call from booker Willard Alexander in New York interrupted for a moment, and as her husband talked over the phone, Mrs. Basie spoke of their New York home on Long Island, and the basement filled with an electric train system, to which Bill is devoted.

"Every Christmas," she smiled, "I give Bill another boxcar, or bridge, or signal—something for the trains."

This year, she said, marks their 16th wedding anniversary. A 15-year-old daughter, Diane, waits for them at home in New York.

Basie and she met, she said, when she was a 15-year-old dancer in New York in 1931 "... when Bennie Moten's band first came east."

With a quick laugh she answered a question about her husband's taste in food: "Well, you may not believe this, but he loves sardine sandwiches with sauerkraut. When I ask him, 'How can you eat all that stuff' he says, 'Well, it's all goin' the same way.'"

An abrupt laugh indicated that Basie's phone conversation was done. "Hey," he called, "I heard that. Quit tellin' family stories."

The matters of electric trains and dietary peculiarities aside, what of the future for the romping Basie band?

The leader laughed heartily and said, "Get funkier, man. That's all."

By Richard Hadlock

■ "Another thing I want to do," enthused the gentle man with the ferocious name, "is some two-cornet arrangements, maybe with Johnny Windhurst or John Glasel. And Bob Wilber, gee, he's a fine musician—with an electric guitar, vibes, and . . ."

For Bill Davison, it is impossible to behave in 52-year-old fashion, although it is occasionally expected of him.

"I'm interested in the *young* men, the new talents who need building, not the old names, even if owners and bookers don't agree! If we won't help them, who will? Take my trombone player, Rick Nelson, for example . . ." Davison said.

Rick, Eddie Phylfe, Eph Resnick, Humphry Lyttleton, Ray Diehl — these are a few of the names that are vital to Bill, for they have inherited his music.

"I love to play," is Davison's simple explanation of the enormous energy and explosive propulsion still manifest in his personal playing. He is not happy about the unenthusiastic attitudes of many musicians in America.

Stretching out comfortably in his cottage by the Sierra Nevada forest, Bill reflected on his first trip to England last year.

"A young musician asked if I would look at his cornet, so I fingered the valves and tried a few notes. My God, before I could look around, a complete band materialized in the room—they must have come out of the walls—and we started to blow. It didn't stop until eight hours later, when everybody went home pooped and happy. The audiences were great, too; they never yelled once for *Saints!*" he said.

"Germany was a gas. They were having an amateur jazz band festival while I was there. Thirteen-year-old kids blowing tubas. Just for kicks, I sat in with them and I've never seen a crowd go crazy like that one! When I returned to my hotel, I found an envelope with 1,000 marks (\$250) in it, from the kids themselves who didn't want me to be an amateur, even for a night. It's fantastic. Everybody plays and they'll start a session anywhere anytime. You know, Chicago was like that," he remembered.

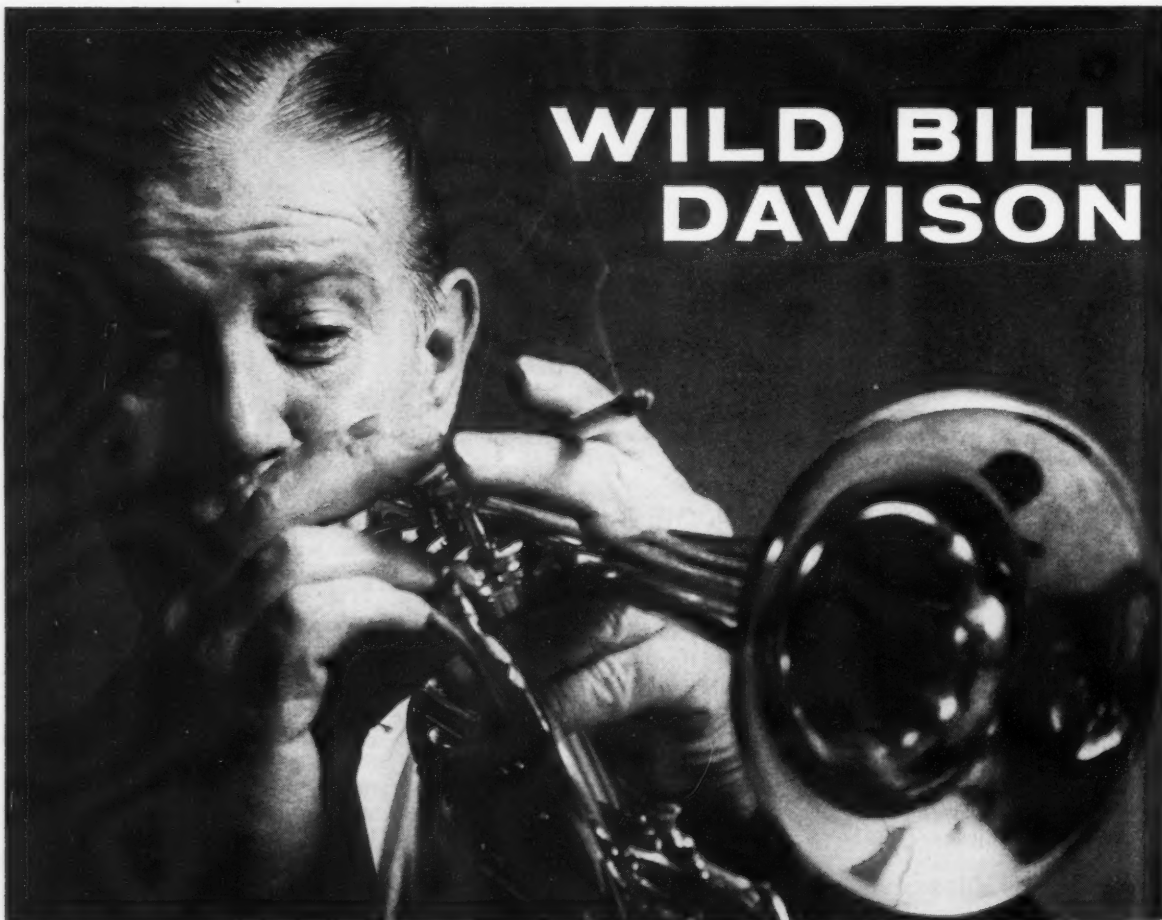
Davison played his first job in Cincinnati, with Roland Potter's Peerless Players, but Chicago was home base. There jazz was bountiful, musicians seemed afire with the thrill of discovery, and jobs were abundant. Armstrong, Beiderbecke, and Oliver left their impressions on the young Davison, but he wasn't aware of it at the time.

"It surprised me, when hearing my old records recently, how much like Bix I sounded," he noted.

When Condon and his friends left Chicago to starve in New York, Bill went into theaters and earned excellent salaries throughout the depression years. He taught himself to read and sing, occasionally switching to mellophone as well. (In fact, a recording date featuring the Davison mellophone is now being planned.)

Bill went on, as his versatility and bankroll enlarged, soaking up new influences like Berigan and Ellington; the process has continued through Benny Goodman, Coleman Hawkins, to his present admiration for Dizzy Gillespie, Gerry Mulligan, and George Shearing.

An inventory of tunes from one (Continued on page 49)



WILD BILL DAVISON

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JAZZ FESTIVALS

FRENCH LICK

By Leonard Feather

I reached French Lick by car from Louisville. The car occupants were engrossed in weaving French Lick jokes, speculating on the origin of the name, and making book on how many bands would play *Indiana*.

I learned from the driver that the French were licked by the Indians in the territory; the area was settled by the British in 1812, but more recently by the Sheraton hotel chain, which facelifted the 600 room hotel and grounds after occupying them in 1955.

The concerts were held in a maple-tree-studded area at the rear of the hotel, partially covered by a large tent. A strong atmosphere of excitement was blended with the faint odor of Pluto water, a pungent regional product.

Friday Night, Aug. 15

The outstanding feature of the opening concert was the audience. The consensus among musicians was that it was the greatest jazz audience anywhere. It applauded Erroll Garner not merely when he moved from an introduction into a familiar melody, but also when he launched into less familiar themes, such as his own originals and Ellington's *Sultry Serenade*. It applauded at the end of a chorus; it applauded at the ninth bar; it applauded frantically when bassist Eddie Calhoun inserted a quote from *London Bridge is Falling Down*, and it applauded at the end of each tune with a feeling that it was ready to throw chairs in the air.

This was not rock 'n roll, wild-type enthusiasm. It was just good, honest, vociferous applause.

Erroll deserved it all, of course. My immediate reaction after hearing a long set (80 minutes) was: those imitations of Garner aren't really that good. Garner combined the touch of a soft-footed elephant with the charm of a leprechaun.

While the Duke Ellington band set up, emcee John McLellan said, "No intermission; don't leave your seats." The audience wandered off anyway.

Ellington started with the *Great South Bay suite*, in four parts. It provided much of typical Ellington tone coloration, though some of it sounds like the 1927 *Creole Love Call* slightly upvoiced. The rhythm section was disturbed by Sam in the Woodyard, chopping logs.

Mr. Gentle and Mr. Cool was a hit, with superb Ray Nance violin and the trumpet of the evening's most effective horn man, Shorty Baker. I hope they don't play this too often, as I never want to get tired of it.

Most of the program was a repeat of Newport, including *El Gato*, featuring Cat Anderson, jazz ambassador to the bull ring. Ozzie Bailey was pleasant on *Hand Me Down Love*, adequate on the foolish lyrics of *M C Blue*. Lil Greenwood, scoring heavily with *Won't You Come Home Bill Bailey*, threatens to become to this band what Joe Williams became to Basie's. She is a tremendous crowd pleaser, but is that enough to justify her presence? By this standard, The-lonious Monk ought to hire Ray Anthony.

On the whole, the opening concert was a good one: quality before quantity. Two good attractions make a better jazz concert than a dozen playing 20 minutes apiece.

Saturday, Aug. 16

There was a strange afternoon forum, held in an overcrowded room of the hotel. The subject: *Jazz, Its Place in Our Culture*. The panelists included Ken Nordine; who delivered a comedy oration about the word "jazz," and Dick Pike of WNOP, Cincinnati, who said he plays a few hours of jazz a week and many hours of slop. Asked how to reverse the proportion, he suggested the solution might be in the hands of the panel moderator, Father Norman O'Connor. "Pray," he said. The audience prayed.

Father O'Connor was a smooth, articulate, elegant, witty, and altogether delightful moderator. The



Ray Nance in Indiana

forum, however, floundered around, often seemed to aim more at laughs than facts.

The evening concert drew an even larger crowd than the opening night concert. It again started right on time at 8:30, but didn't get going musically until 10:15, when the Gerry Mulligan quartet played a tremendous, gutty, swinging set, with Bill Crow and Dave Bailey a finely integrated rhythm duo.

Before that: Barbara Carroll (a slim, lovely girl, who has picked up too much east side pianistic coyness and needs much more drums under her than a monotonous four on brushes); the Gene Krupa quartet (not slim or lovely and not over-resourceful, with arrangements of *Drumboogie*, etc. that elicited enormous enthusiasm from the audience, excepting cynical sourpuss critics who found the set musically empty), and Ken Nordine, whose word jazz backed by the Carroll trio playing blues seemed to have as much place in a jazz concert as George Gobel

(Continued on page 46)



JAZZ

FESTIVALS

Great South Bay

Saturday Evening, July 26

"If the storm gets louder than the MJQ," said emcee Nat Hentoff about half-way through the evening, "we may just stop. After all, there is no hurry."

That remark plus the spectacle a few days later of two of the festival directors carrying cold beer to Rex Stewart and the rehearsing Fletcher Henderson reunion band reflected the leisure, intimacy, and tone of this series of Long Island, N. Y. concerts. The center of attention was the musicians and their music. "Of course; what else?" one might say, but how often does it happen that way?

The series opened on Saturday with Stewart leading the "South Bay Seven" which played in styles ranging from the most banal kind of Dixieland (*Struttin' With Some Barbecue, I Found a New Baby*) through a kind of Dixie-swing (a good *Keepin' Out of Mischief Now, Tin Roof Blues*) to some professionally played Ellington-esque slow and medium tempos. The latter included *Just Squeeze Me*, Stewart's *Pretty Ditty* and *Le Grand Romp* (originally composed on order 28 minutes before he went on the stand at Newport). The best moments were trombonist Benny Morton's excellent, truly compositional solos on *Tin Roof* and *Struttin'*, Dick Cary's lyric horn (and scores with Stewart), Garvin Bushell's Hodges-like solo on *Ditty*, and from Stewart, a solo on *Louisiana*, about as compelling and precise as anything I have heard him do in 15 years, and a witty, playful chorus on *Squeeze Me*—his best manner, but one he over-did to the point of self-ridicule on *Tin Roof*.

After intermission, Al Minns and Leon James, with commentary by

Marshall Stearns, gave their recital of the history of jazz dancing. It was here what it was that morning at Newport, not only a praiseworthy and meaningful act of scholarship, but, almost throughout, a moving work of living art. (Would that musicians could treat past styles with the love and deep understanding that these dancers do!)

From the first number (the early *D & E*) by the Modern Jazz Quartet, it was evident that John Lewis would be playing with excellent balance among gentleness, firmness, swing and interplaying imagination. Other things were evident. *Django* is losing its original pensive quality and becoming another, almost equally good, work. *Cortège* (during which thunder struck exactly at a crescendo) is being expanded by provisional sections (for Milt Jackson and Lewis) into an excellent piece. *Mid-Summer* has another of those lush, almost stalling, openings. And *Yardbird Suite* is as good a job both of keeping a performance in motion and meaningful in itself and, at the same time, exploring and dissecting a composition in line, harmony, tempo, and meaning as one is likely to hear in any music. *Festival Sketch*, a premier American performance, seemed, for this group, an almost ordinary 32 bar tune.

In the final half-hour, a vaguely jovial Joe Turner (accompanied by the South Bay Seven, without Dick Cary) did almost as much talking as singing, and most of the talk was so rambling and mumbled that it was hard to tell what it was about. He opened with a fast blues which had more jump than poetry or power, treated the near-masterpiece *Wee Baby* with casualness, did a lot of

stomping on *Red Sails In the Sunset*, added fine new stanzas to *Roll 'Em Pete*, made a sudden (topical in view of the weather) but incongruous attempt to fit the words of *Pennies From Heaven* into a medium blues, and went off with a brief *Don't Get Around Much Anymore*. It was a strange set.

—williams

Sunday Night, July 27

The easy swing of Maxine Sullivan and the jigsaw-tight playing of the Gerry Mulligan quartet were the highlights of the closing concert of the first weekend. A rainy afternoon and the threat of further rain (which, fortunately, remained only a threat) held attendance down to less than 400 persons.

The opening group was composed of Sonny Greer, drums; Leonard Gaskin, bass; Cecil Scott, tenor; Prince Robinson, clarinet; J. C. Higginbotham, trombone; Henry Goodwin, trumpet; and Willie (The Lion) Smith, piano.

They opened with a lusty set of *Royal Garden Blues*, *Perdido*, and *Beale Street Blues*, with Goodwin's ringing horn spearheading the group. Performances were good, with the hornmen soloing all around. Pianist Cliff Jackson took over from The Lion, and Maxine Sullivan sang a 10-tune set.

Her voice was smooth and velvety, and her good-natured asides to the band and the audience created a rapport which practically eliminated the need for a stage. She sang such favorites as *Give Me The Simple Life*, *Accentuate The Positive*, *I've Got the World On a String*, *I'm Comin' Virginia*, *Between 18th and 19th on Chestnut Street*, the inevitable *Loch Lomond*, *St. Louis Blues*,

and the lovely *If I Had a Ribbon Bow*.

For *Who's Sorry Now*, she played valve trombone, and had to encore with *Do You Know What It Means To Miss New Orleans*. Although her trombone efforts won her a kiss from Higginbotham, it was obvious that singing will remain her strongest talent.

Stan Free, George Duvivier, and Ed Shaughnessy warmed up with a couple of jump tunes, including a *Tiny's Blues* on which Duvivier played a great solo and contributed some electric fours. They backed Chris Connor in an eight-song set, on which she had some initial unsteadiness, and a good deal of pitch trouble throughout. Among the songs were *I'm Shooting High*, *Angel Eyes*, *Poor Little Rich Girl*, *Lover Man*, *Ridin' High*, and *I Get a Kick Out Of You*. She has been in better voice on other outings.

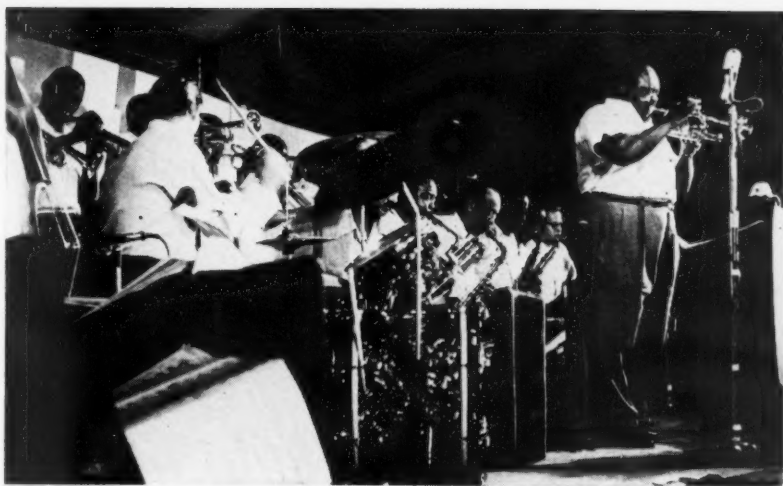
Mulligan's group, with Art Farmer, Bill Crow, and Dave Bailey, opened with *Festive Minor*, and the set meandered along pleasantly, spiced by some witty commentary by Gerry, and a few impromptu conferences among the group members. The group played *Bluesport*, with some fine interplay between Crow and Gerry, who sat in on piano during Farmer's solo; *Soft Shoe*, *As Catch Can*; and, after an interval, *Bernie's Tune*. The interval was one of those events for which Great South Bay has become known—Gerry invited Maxine up to sing with the group, and she did *Mack The Knife*, *Ace In The Hole*; and was followed by Jackson's piano solo on *Honey-suckle Rose*.

Willie (The Lion) returned with Gaskin and Greer, and played a rollicking set, including *Polonaise* and *Echoes of Spring*. He surrendered the chair to Jackson, who joined with Greer, Rex Stewart, and Higgy for *Save It Pretty Mama*, *Saints*, and *Muskrat Ramble*. Nearly everyone on the lot was onstage for the finale, including Dave Bailey, who proved that a modern drummer can be adept at fulfilling the requirements of a Dixieland tag. —dom

Friday Evening, Aug. 1

On this night a record company moved into the festival, and one result was that almost every set was too long. Also, the presence of stereo mike set ups and the special claims of a&r men and engineers all but destroyed the atmosphere which the festival directors had carefully instilled.

The evening opened with a band from the South Huntington Long



Rex and the Hendersonites

Island junior high school—no one in it was older than 12—directed by Clem de Rosa. It was frankly a dance band and played simple swing, cha cha, and harmonized Dixieland tunes. For John La Porta's blues *Youth Speaks*, Buddy Tate and Dick Cary joined for solos, and one realized that he had been listening to these youngsters with something of the interest with which the saxophonists examined Tate's fingering.

For the second set, Pepper Adams led a group consisting of Kenny Burrell, George Duvivier, and Elvin Jones, through one of those hard bop endurance contests. On a fairly standard repertoire Adams played very long solos, must have run through every lick he knows, and seemed to be saying very little.

Burrell, Addison Farmer, Osie Johnson, and Nat Pierce next took their places for a slow blues (which got faster) and then were joined by Jon Hendricks, Dave Lambert, and Flo Handy. They did several of the *Song of Basie* LP things; Mrs. Handy did her husband George's torch song *Leaving Town* effectively, and there were new numbers—*Doodlin'*, *Air Mail Special*, *I Remember Clifford*, *Spirit Feel*. It seemed an extremely clever, delightfully entertaining vaudeville turn.

The Basie references in the next set, if not so direct, were almost as constant. Bob Brookmeyer, Al Cohn, and Paul Quinichette joined the rhythm section. In a ballad medley, Cohn was very good on *These Foolish Things* and Brookmeyer's *No Spring Chicken* was an interesting piece, but during most of the set there was casualness and even flippancy in some of the playing.

It was quite late when the Fletcher Henderson reunion band appeared,

led by Rex Stewart, whose chops seemed in much better shape than they had the previous weekend. It was ragged and spirited—as were most of Henderson's groups—and it often got to the heart of Henderson's work surely and enlighteningly. Its performances of *Down South Camp Meeting*, *What Cha Call 'Em Blues*, *Wrappin' It Up*, and *De Natural Blues* were done with a kind of understanding that re-affirmed how much every arranger in jazz owes to Henderson and how much there is still to be learned from his terseness, directness, variety, and relating of soloists and ensemble. Taft Jordan, Bob Wilber (a ringer if there ever was one), and especially Joe Thomas soloed well. When Buddy Tate jumped on the tonic, the crowd roared; when he played an inventive run they sat. When Mousie Alexander whapped after-beats they roared again. In an otherwise dance hallish ballad medley, Stewart took up *These Foolish Things* again and with slight but subtle and personal alterations made it a thing of beauty.

There was also some capable urban blues singing from Debbie Morris, who has a small but expressive voice, and Big Miller. But the important piece was a special composition by Stewart and Dick Cary, an occasionally Ellington-ish *Georgia Sketches* suite in five related parts. It would be a shame if this work were never performed again because it seemed effective indeed—and when it is, may Benny Morton, Heywood Henry, Joe Thomas, and the others be there to contribute again. —williams

Saturday Night, Aug. 2

The Clamdiggers—Bobby Donaldson, drums; Tiny Grimes, guitar; (Continued on page 50)

out of my head



By George Crater

A friend of mine in New York is plaguing the networks with what he says is television's ultimate quiz show—if he can get it produced. He calls it *Make a Monster*. Each contestant answers a series of questions, each question pertaining to a part of the body. He has a choice of questions in each category. The categories vary from simple to difficult, and each degree of difficulty corresponds to the category's part of the anatomy, but in different age levels and in animals and insects. Thus a contestant who answers a series of questions ranging from very easy to complex could construct a figure with a gnat's head, an elephant's ears, a man's arms, a robin's torso, and so on.

What makes it video is that as each contestant answers questions, the creature is pieced together by a team of surgeons. A successful contestant gets to keep whatever he has assembled.

If a contestant muffs a question, whatever he has assembled gets to keep him.

New York musicians play a new word association game, I'm told. They pair together musicians and famous persons who have the same last names. For instance, Jane and Pee Wee Russell, Bette and Miles Davis, Dody and Benny Goodman, Sarah and Milt Bernhart, Abbey and Abe Lincoln, Helen and Louis Hayes.

I don't really get it, but it keeps them out of trouble between sets.

My other friend, the one who is compiling a complete cumulative personnel of the Charlie Barnet bands, has dropped that temporarily. He's now compiling a directory of "originals" based on *I Got Rhythm*.

Miss Joan Custin sent the New York office the following clipping, from *Women's Wear Daily*, and somehow it has found its way onto my desk. Now it's your turn:

Under the headline, "Jazz Fans Favor White, Red Linens," was the following:

"Sunny weather launched the gin-and-tonic season at a capacity gathering of Long Island's smart set under the tent at Whitney Polo Field, Manhasset, for the Jazz Jamboree. Linen was the uniform of the day, appearing

in fresh-looking white chemise dresses or in bright red straight-line frocks worn by young jazz enthusiasts.

"Young matrons wore linen sheath dresses or cotton shirtwaist styles, color-matched to cashmere sweaters in preparation for the chilly ride home."

Man, but nobody blows seersucker anymore.

And from Hollywood, there comes a newspaper report about an all grandmother band that prefers Rock 'n' Roll to a rockin' chair. The 22-piece band, composed of ladies mostly in their 70s, is working up an act that "covers jazz from the Whiteman era to George Shearing. One of their wildest numbers is the old Woody Herman arrangement of, 'Jumping at the Woodside.'"

Is it as wild as their rendition of old Count Basie's *Woodchopper's Ball*?

From Seattle comes the following news item: "Elmer Gill, pianist, vibre-player and vocalist from Seattle, will appear this weekend at the Yardbird Suite.

"Mr. Gill spent two and a half years with the Lionel Hampton band, alternating with Hampton on vibes and piano.

"With the dancers will be a boys' pipe band from St. Andrew's school and an accordion soloist."

Are those boys old enough to blow pipes?

Lo, the happy press agent. In a recent release describing the work of a new jazz pianist, one P.A. wrote, "His own piano style introduces for the first time the difficult technique of 'two right hands,' a technique that literally makes obsolete from now on, the jazz pianist's usual technique of the 'technically lazy left hand.'"

Can it do anything for two left feet?

Quotes I doubt ever got quoted—When Dinah Washington went into Birdland, Joe Glaser quoted her as saying, "I'm going to sing the roof off the joint and this ain't no stage joke. I'm going to give the Broadway and Harlem scribes something to write home about and I don't mean maybe."

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Stereo NEWS

'Concert Hall Realism' Comes Alive In Stereo

(Ed. Note: The author of this article has written extensively on hi-fi and jazz for the American Record Guide, Encyclopedia Yearbook of Jazz, Hi-Fi Music, Electronic Industries, and Tele-Tech, among others, during his 15 years in the audio business. Presently on the staff of the leading engineering publication, Electronics, he is a member of the IRE [Institute of Radio Engineers] and AES [Audio Engineering Society].)

By Charles Graham

■ In 1925, eight years after the Original Dixieland Jass band made Victor 18255, the first jazz recording, *Livery Stable Blues* and *Dixieland One-Step*, electrical recording began to supplement the mechanical recording system.

Advertisements appeared claiming "concert hall realism" . . . "like being right there." Today, ads for hi-fi are the same, and stereo is beginning to call up more of this sort of fulsome praise and claims.

Before evaluating these developments, any problems presented by terminology should be straightened out.

Monaural is the term used to describe the old "one-eared" recording process. Stereophonic, or stereo, refers to that three-dimensional-like sound produced by the latest recording techniques. Binaural is the immediate predecessor of stereo sound

and is similar to it. It often is confused with stereo sound but no longer is used outside experimental work. True binaural listening in the past required the use of headphones.

Stereophonic reproduction is a great technical advance. It *does* make the sound more realistic, more nearly live than anything before. But it *isn't* live sound. Good stereo played on good equipment is definitely an important advance over good monaural played on similar equipment. Just as definitely though, stereo on cheap equipment, great though it may sound at first, will wear the nerves of sensitive listeners, just as cheap "hi-fi" does after a while. This is called listener fatigue and is caused by the distortion that poor equipment adds to recorded sounds.

It may help to get a precise idea of what stereo is and what it isn't.

Stereophonic reproduction of music requires that the sound be picked up by two separate (unmixed) microphones, recorded on two separate tracks and played back through two separate amplifiers and loudspeakers.

On magnetic tape, the two tracks are on the upper and lower halves of the tape; on discs, the separate signals are mechanically combined into one groove and later separated during playing by the stereo pickup arm and needle.

If the music isn't picked up by two independent microphone chan-

nels (there may be several mikes in each channel in elaborate recording sessions) and recorded on two master tape tracks, it can't be made into stereo later. If the music isn't played back through two separate amplifiers it isn't stereo. And finally if there aren't two separate loudspeakers, each driven by its own amplifier and separated by several feet, it isn't stereo.

The use of separate speakers, as in two-way or three-way systems in monaural hi-fi component setups, is a matter entirely apart from stereo. Just as in elaborate recording setups there may be several mikes recording the right-hand channel and several for the left, a very high-quality stereo playback system may have a woofer and a tweeter (or more) each in both left-hand and right-hand channels.

There have been a few experiments in which engineers worked over monaurally recorded music with electronics to make it sound more "live," creating a second signal that sounds a bit like stereo. It is unlikely that these early efforts will be a problem to the record buyer, trade rumors notwithstanding.

At present, there are a few devices on the market that claim to give a "stereo effect" from monaural records or tapes. These usually introduce, electronically or mechanically, a slight delay in the signal and then amplify it and play it through a

second speaker, or so-called stereo channel.

They sometimes add an effect of liveness to a monaural program, but they aren't stereo. Part of the improvement these devices sometimes provide is simply the result of the widened space effect of hearing the music coming from two speakers separated across the room—an effect some hi-fi enthusiasts have been getting for years with two or more speakers being fed by a single amplifier.

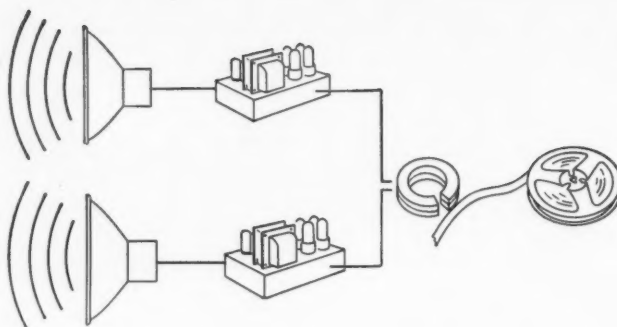
Several years ago, stereo records came out with the left-hand signal recorded in a band at the outside of the disc and the right-hand channel recorded in a band nearer the center of the disc. This system worked perfectly well but required a special tandem pickup arm and very careful setdown of these arms. It also required twice as much space on the record.

We've had stereo tapes for several years now, with the left-hand channel on the lower half of regular quarter-inch magnetic tape and the right-hand channel on the upper half.

This tape has been manufactured for playback at $7\frac{1}{2}$ inches a second, the higher of the two speeds usually available on most home and semi-professional tape machines. These stereo tapes have been technically good much of the time, but they've been expensive, running as high as \$19.50 for an hour of music, rarely lower than \$5.95 for 20 minutes. The music in large part has been classical, with considerable pops, show tunes, and mood music, though lately there have been infrequent jazz releases.

Late last year the recording industry came up with the first practical stereo discs, and now they are beginning to appear in record stores. These stereo records look like regular LPs, but they cost a bit more at present. They play almost as long as standard LPs, considering that the grooves can't be squeezed quite as close together. As with stereo tape, there is now a great quantity of commercial music and little jazz on stereo discs.

It is likely that jazz and other styles of music will begin to appear on these records soon because many companies have been recording all their sessions in stereo (on master tapes in the studio at speeds of 15 and even 30 inches a second—sometimes on half-inch tape—and often on three tracks) for several years now. Thus, although they've combined the stereo signals from their master tapes onto one track for mon-



aural discs in the past, they still have the stereo masters available.

For a while it looked to a lot of persons as if stereo discs would eliminate tape, except for those who record their own tapes—in monaural. Then early in the summer, RCA and Ampex announced equipment for playing four-track tapes at the slower speed of $3\frac{3}{4}$ inches a second. This is the slower speed on most two-speed machines.

These two advances—doubling the tracks and halving the speed—cut tape requirements to one-quarter what they've been previously and bring the cost of prerecorded stereo tapes down so that they're now only a little more expensive than stereo discs. Gradual price reductions can be expected in stereo tapes and discs in the future.

RCA, and undoubtedly the rest of the record companies, will issue stereo tapes in a tape cartridge that looks much like amateur movie film cartridges. The stereo tape cartridge holds up to almost an hour of stereo music (600 feet). On the special stereo tape machines, you will be able to play back stereo tapes and also record stereo. Or if you wish, you will be able to record monaurally up to twice as long—more than $1\frac{3}{4}$ hours on one cartridge, four tracks.

Ampex and other manufacturers will have four-track heads for their machines, and although little press notice has been given to it yet, the record companies will issue four-track tapes both in tape cartridges and on reels so they can be played on regular stereo machines that won't accept the cartridges.

The sound quality of the four-track tape heard at the demonstrations so far has been high. The quality of the stereo discs has varied from poor to excellent in first releases. It is to be expected that quality control and disc recording and process-

ing techniques will improve.

Four-track stereo tape will cost \$5 to \$9 for cartridges playing from 20 minutes to almost an hour. Cartridges with blank tape will cost about \$4, and the same stereo tapes on reels instead of in cartridges will cost a dollar or so less. Stereo discs probably will stay at about \$5 to \$6 for several months, gradually lowering as competition and mass production take effect. Finally, in a year or two, stereo disc prices may be down about where monaural discs are.

Stereo broadcasts will increase, since stereo tapes for a greater variety of music will be available to stations along with a much wider audience of listeners who will have two-channel systems on which to listen to stereo broadcasts.

If you've been planning to get into hi-fi assembling components, there's no longer any reason to hold off to see what's going to happen to stereo. You can get a stereo phonograph with either changer or turntable, depending on the ultimate quality of your system. The best changers are entirely adequate for stereo discs. You can get at the same time a stereo or monaural amplifier and only one loudspeaker. Later you may add the necessary units to complete your stereo phonograph setup, meanwhile buying stereo records and playing them monaurally but with a stereo pickup, only.

As for getting set up for stereo tape, look around a while, try machines out, and listen. There'll be a lot more happening in this department in the fall and winter, and the tape machine or adapter can be added to your stereo phonograph anytime.

The next column will be devoted to a comparison of hi-fi components and packaged units, how to convert a hi-fi setup to stereo, how to handle stereo broadcasts and a discussion of components systems.



Stereo On A Budget

Drummer Shelly Manne
Goes On A Stereo Buying Trip

■ When this magazine reported on Shelly Manne's high-fidelity system (*Down Beat*, June 27, 1957) he was quoted as saying, "When I go into a hi-fi store and they play music for me on those super-duper rigs, I really don't enjoy it. I don't hear the music that way; somehow it sounds distorted . . . Man, I don't hear 50,000 cycles all the time, and I don't feel I need that kind of equipment."

Alert to advances in the field of sound reproduction, however, Shelly now feels that it is practicable to make the switch to stereo. In common with millions of hi-fi owners, however, he doesn't see why he should completely discard his present equipment and install a new stereo outfit.

"How much will it cost me," he asked himself, "to update my rig so that I can play stereo discs." He decided to find the answer to that question from Harry Shaffer and Jack Gunter, sound experts-owners of 14-year-old Hollywood Electronics at 7460 Melrose Ave. in Hollywood, the firm from which he had purchased his components some years ago.

To put the investigation on a more practical basis from the viewpoint of the average hi-fi buyer, we suggested a hypothetical figure of \$200 as a sum upon which Shelly could base the cost of conversion. With careful selection of the required components, it proved possible to hold down the total cost under this figure and still acquire a good quality stereo system.

Biggest bite out of Shelly's \$200 was an outlay of \$100 for a Harman-Kardon amplifier and pre-amp specifically designed for conversion.

"This is a very hot item," Harry Shaffer told the drummer. "We didn't get too many of them in our first shipment, but we sold the lot. And this is a new model, too."

A second speaker needed for Shelly's new rig proved the next expensive item. Here, it was important to buy not just any good speaker, but one that would balance with those already installed. Now housed in custom built cabinets in Shelly's Northridge, Calif., home are an Electro-Voice 12-inch woofer and a super-high tweeter of the same make plus a University 12-inch woofer. As a balanced companion to these, Jack Gunter suggested the addition of another Electro-Voice 12-incher, a tri-axial job with tweeter built in.

"This will match up fairly well," explained bespectacled Gunter. "And, in some respects, it'll be better than what you now have."

"Say," asked Shelly anxiously, "my speakers are housed near the floor; will this affect listening to stereo?" Gunter assured him that this posed no problem at all.

Total cost of the new speaker came to \$66.

Manne's Choice

When Shelly Manne was taken on a stereo tour with a hypothetical budget of \$200, he chose to supplement his present equipment with the following components:

Harman-Kardon amplifier-pre amp: \$100.00

Electro-Voice 12" tri-axial speaker (built-in tweeter): \$66.00

Pickering stereo cartridge: \$29.85

Total cost: \$195.85

Lowest cost component on the list was the vitally important stereo cartridge and stylus. Gunter suggested the Pickering cartridge at \$29.85 as most suited to Shelly's tone-arm.

This completed the list of purchases—total cost was \$195.85.

"Let's forget the \$200 budget for a moment," interposed Gunter.

As he spoke he had switched on a stereotape of the Previn-Manne-Mitchell Contemporary album, *Pal Joey*. The music played through two small neat-looking mahogany speaker cabinets about seven feet apart on the floor.

"These are the KLM speakers," Gunter added, "and they do an excellent job for \$124.50."

Shelly meanwhile was admiring a streamlined Sargent-Rayment *Stereo Reproducer* with pushbutton selection.

"Jack," he asked Gunter, "this is for both stereo and monaural, isn't it?"

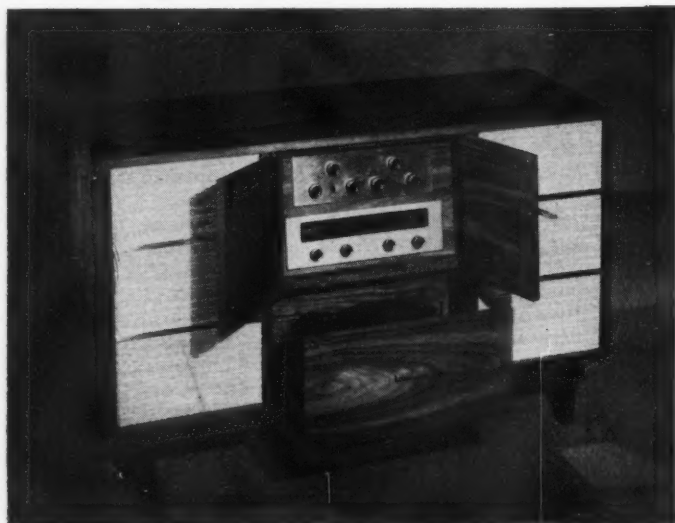
Gunter told him it was, adding that it would be an excellent choice to boost a better quality stereo rig. "The price on that is \$189.40," he volunteered.

"Now, for another good turntable and components," Gunter continued, turning to another shelf where rested several tables, "I'd recommend this Thorens. It costs \$99.75 and may be used with the ESL Gyro/Jewel pickup at \$84.95. Then, I'd add the ESL Balance Arm for \$35. Let's see." He figured rapidly on a pad. "This makes an impressive outfit and costs . . . \$533.60."

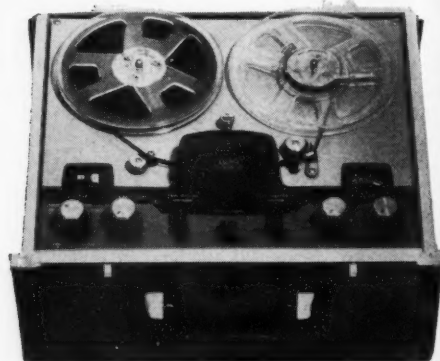
Before he left, Shelly had made an appointment to talk business during the coming week. Somewhere along the line, it seemed, a sale was in the making.

Stereo NEWS

NEW Products



Among the Fisher Radio Corporation's new line of stereo products is the Fisher Futura II. It is a stereo phonograph and FM-AM radio combination.



The Ampex Universal "A" 900 series portable tape unit records in stereo or monaural fashion and features two-track and four-track playback for stereo fans. It is a precision recorder equipped to record "sound on sound" (i.e. singing a duet with yourself), from FM or AM radio, TV, from a stereo or monaural player, or live from microphones. Ampex offers an integrated system of components to match the recorder.



This Westinghouse stereo amplifier-speaker console is designed to double as an occasional table. Matched to Westinghouse stereo phonographs, the unit carries 12" and 4" speakers and a 10-watt amplifier.



R-J Audio Products is marketing this bookcase speaker enclosure. Known as the RJ/12-S, it is designed for 12" speakers and will fit in double shelf areas of standard bookcases.

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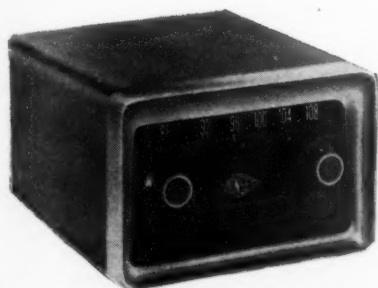
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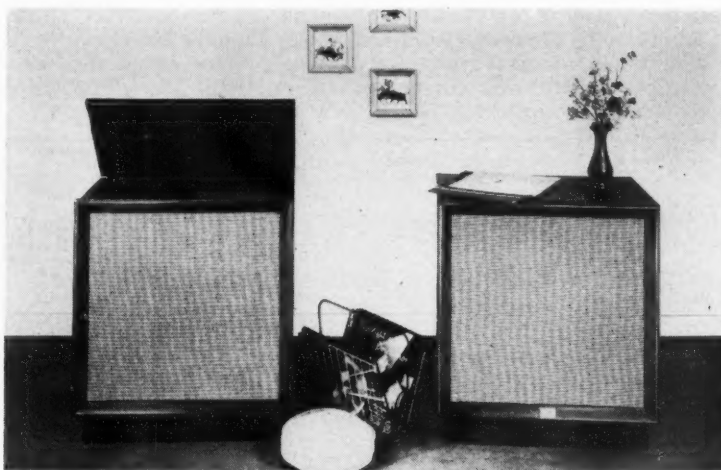
The Tandberg Model 10 Stereo Console will playback stereo discs and tapes, including the $\frac{1}{2}$ track stereo tape. In addition, the unit will serve as the central sound system for the entire home, with its capacity for additional remote speakers.



Among the several attractive, functional speakers in the Electro-Voice series, known for excellent performance and appearance, is this Lancaster model. Compact and effectively designed, it was created to provide peak performance without bulky size.



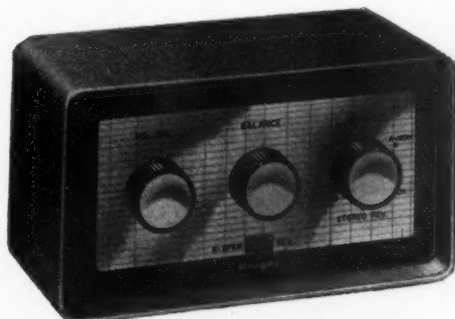
The Gonset Model 3239 FM Converter provides full-fidelity reception of FM broadcasts in an automobile. Operating in conjunction with standard AM car radios, the simply operated receiver covers the standard FM band. It can be installed in autos without altering the present system or making internal connections.



The new Pilot Stereo Component-Consoles have been designed to include all of the dual-channel electronic components and controls in the equipment cabinet. The companion speaker cabinet is used only for the matching four-way speaker system.



The Harmon-Kardon Tri-Plex Stereo Amplifier, Model A-224, provides peak efficiency in a compact unit. Included are controls for balance, treble, base, loudness, monaural-stereo, contour and rumble.



The Knight Stereo Adapter control kit provides centralized control for any stereo system using amplifiers rated up to 20 watts. Serving as a master control unit for a stereo system, it combines operating convenience and superior control flexibility.

HOW TO CONVERT TO STEREO FROM YOUR PRESENT SYSTEM

(Ed. Note: A jazz bassist for many years, John Neal is one of the most respected jazz recording engineers on the west coast. He has been associated in a technical capacity with many recording labels, including Nocturne and Liberty, and now is staff engineer at ABC-TV in Hollywood. He is also active in the free-lance commercial recording field.)

By John Neal

"Stereo—what does it mean?"

"Stereo records — how do they sound?"

"What do I have to buy now—how much does it cost?"

These are questions that are asked and answered in many ways every day, now that the new era of the stereo records is upon us.

Actually the knowledge of the panoramic effect of listening to two separate channels from the same source is as old as mechanical reproduction itself. But it has been confined to lab experiments or special demonstrations because the cost for general entertainment purposes has been prohibitive. Now a new field in home entertainment has opened which is as drastic as the development of the LP.

The language of stereo includes "stereo" cartridges, "dual" amplifiers, "compatible" speakers, "systems" — "ganged" this, "balanced" that, etc., and I'm sure with the barrage of new terms and redundant descriptions, that "conversion" to stereo must be confusing.

However, it must be understood that:

- Any true stereo reproduction requires two complete reproduction channels. Any device which purports to give stereo from a monaural or single source may give the listener something different or unusual with his present system, but, pleasant listening or not, it just isn't stereo.

- The best two-channel reproduction is from two identical systems—preamps, amplifiers, and speakers must be the same for the best results. I know much exception will be taken to this, but I have never seen a stereo demonstration by a major research or recording firm that didn't use identical playback amplifiers and speakers to display their recorded product.

- It doesn't have to be expensive. One of the startling things we learned with early two-channel tape and live stereo broadcasts was that extremely effective panoramic sound could be produced with low-wattage amplifiers and small speakers.

The new types of stereo cartridges are absolutely necessary. Stereo records are mastered with a combination of two old reliable systems. The new stereo groove has separate lateral and vertical information. Its groove shape is different from the standard LP groove. It needs a smaller .7 mil stylus (the standard LP stylus is 1 mil) to properly track. The compliance of the stereo assembly allows the needle to track freely in a vertical or hill-and-dale motion and also laterally or from side to side, with separate leads coming from the cartridge case for two channels of electrical information.

Some LP cartridges are made specifically to eliminate any vertical movement which would amplify as unwanted vertical rumble. Most standard LP cartridges will surely damage stereo grooves because of their weight, stylus shape and size, and compliance.

The new stereo cartridges of the ceramic type can be purchased for about \$10. These advertise 25 DB channel separation. I've seen imports advertised for half this amount with 15 to 20 DB separation. Other cartridges are about \$20 and up. They attempt to maintain 25 DB separation in mastering stereo records. The better the separation factor in the cartridge, the better the stereo effect from the two reproducing systems. These cartridges do play your old LP's and they will sound much better, too.

New "rumble-free" turntables are (Continued on page 29)



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page 29)



Stereography

A LISTING OF REPRESENTATIVE DISCS AND TAPES

Stereo Tapes

Barbarin, Paul, & His New Or-
leans Jazz—Livingston AT-8-F

Boy With Lots Of Brass—Maynard
Ferguson & Orch.—Mercury MVS 3-4
Charles, Teddy: Vibre-Rant —
Dyna-Tapes DY-4001

Clayton, Buck: Buckin' The Blues
—Vanguard VRT-3006

Salute To Bunny: Ruby Braff—
Counterpoint CPT-30-006

Dukes Of Dixieland—Marching
Along—Audio Fidelity AFST-1851
Solitude: Duke Ellington—Colum-
bia GCB-18

Gigi Gryce And The Jazz Lab
Quintet—Livingston RT-13-F

The Jazz Messengers—Livingston
EL-8-F

Kenton: Rendezvous With Ken-
ton—Capitol ZC-43

Kessel, Barney—Recotape RS-100-S
Music To Listen To Barney Kessel
By—Contemporary CT-2

Manne, Shelly: My Fair Lady:
Shelly Manne, Andre Previn & Leroy
Vinnegar—Contemporary CT-4

Mastersounds, The — Celestial 5-
SK-31

Mulligan Meets Monk—Livingston
2007-C

The Art Of Pepper, Vol. 2: Art
Pepper Quartet—Omegatape ST-7032

Scobey, Bob: Between 18th and
19th On Any Street—RCA Victor
BPS-128

Russell, Pee Wee: Pee Wee Plays
—Stere-O-Craft TN-105

Stuff Smith—Verve VST-10005

Spanier, Mugsy: Dixieland —
Pentape RTS-600

Jazz Stereo LPs

Adams, Pepper: 10 to 4 at The
Five Spot—Riverside 1104

De Paris, Wilbur, at Symphony
Hall—Atlantic SD-1253

Guiffre, Jimmy, & His Music Men
Play "The Music Man"—Atlantic
SD-1276

Dukes of Dixieland: Marching

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Subject: Stereo Cartridges and Garrard Players

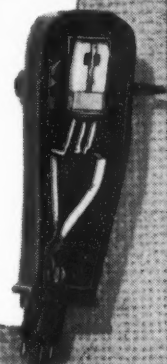
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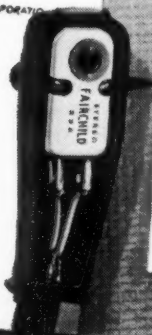
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Along — Audio Fidelity AFSD-1851;
On Bourbon Street — Audio Fidelity
AFSD-1860

Geller, Herb: Fire in the West—
Jubilee SDJLP-1044

Hall, Juanita: Bloody Mary Sings
the Blues—Counterpoint 556

Hawkins, Coleman: Saxophone
Section—World Wide MGS-20001

Lighthouse All-Stars: Jazz Rolls
Royce—Omega-Disk OSL-5

Modern Jazz Quartet: One Never
Knows—Atlantic SD-1284

Monk, Thelonious: Monk's Mu-
sic—Riverside 1102

N. Y. Jazz Quartet Goes Native—

Elektra 118-X

Norvo, Red: Music to Listen to
Red Norvo By — Stereo-Records
S-7011

Parker, Charlie: Spirit of Charlie
Parker—World Wide MGS-20003

Previn, Andre, & Russ Freeman:
Double Play—Stereo Records S-7011

Rushing, Jimmy: If This Ain't the
Blues—Vanguard VSD-2008

Wetling, George & His Windy
City 7—Stere-O-Craft RTN-107

Scobey, Bob: Between 18th & 19th
on Any Street—Victor LSP-1567

South Pacific Jazz (Tony Scott)
—ABC Paramount ABCS-226



By Dom Cerulli

First of all, I must admit that I am caught in the middle of the stereo tape reel-cartridge fracas, and own no machine of my own as yet on which to review tapes. But these were not done by osmosis, nor were they done monaurally twice.

They were heard in Studio A at RCA Victor headquarters, 155 East 24th st., New York, on the Ampex mechanism used for editing and studio playbacks. Two speaker enclosures were mounted on the far wall, about 12 feet apart, at ceiling height.

While the quality of reproduction might be considered considerably better than that available in the average home, it must be remembered that it also emphasized any deficiencies in the tapes.

The fracas I mentioned above is not really a fracas, but more of a dilemma. It comes down to this: do I purchase for reviewing purposes a stereo tape deck to tie into my present system, or wait until mid-fall when the tape cartridge mechanisms will be marketed?

For the industry, the problem seems to be: will the stereo tape cartridge replace or co-exist with the present-day stereo tape reel?

Frankly, I don't know whether to buy one, the other, both or none at all.

But I will say that on the basis of all the recordings I have heard, and this includes monaural tape, monaural LPs, stereo LPs, and stereo tapes (I haven't heard the stereo tape cartridges yet; they're very hush-hush right now), I would want

to own the stereo tape of any given work.

The one striking thing I feel about tape is that it is the closest method of playback to the method of recording. I may be dead wrong in facts here, but I can't dispute my ears.

The fact that all the tapes reviewed here happen to be RCA tapes has no bearing on where they were reviewed, and incurred no prejudicial favors. I felt it fairer to review RCA tapes on their home ground, and, as we shall see before too long, it was a wise decision.

First heard was *Say, Darling* (FPS-150), with David Wayne, Vivian Blaine, Johnny Desmond, Jerome Cowan, and a big, bristling studio band. This is an original cast album with a difference. The original production contains no orchestra. The band here wails.

The brass and reeds were strong on the right speaker, and the strings and rhythm were strong in the center and left. The separation of instruments, such as the banjo, xylophone, solo violin, etc., was fantastic. The singers were uniformly centered.

There was some print-through, particularly noticeable at the start of *Try To Love Me, It's Doom, Husking Bee, and Chief of Love*. Print-through, best described as a sort of pre-echo of what's coming up on the tape, is peculiar to thin tape and its magnetic properties, I'm told. (But I balance this and the hiss of tape against the vulnerability of LPs to scratches, dust, and warping. Tape then comes out ahead.)

On the whole, then, *Say, Darling* is an exciting listening experience, performed lustily, and with rich sound. The score itself isn't the greatest, but there is a pretty song, *Dance Only With Me*, and some catchy arrangements.

Tito Puente's *Top Percussion* (APS 120) features timbales, five Latin drums, and bass. It is dreadfully hypnotic listening. The sound was excellent, little-to-no print-through, and a good balance throughout. Recommended for sound bugs, but hardly for dinner music.

From France With Music, (BPS-121) by Varel and Bailly with the Chanteurs de Paris was delightful as a monaural LP. This comes to life in stereo. The voices appeared well balanced and centered, with the brass and reeds on the right and the strings to the left.

Stravinsky's *Rites of Spring* (ELS-67), Pierre Monteux conducting the Paris Conservatoire orchestra, is a powerful and gripping performance. The controls had to be adjusted to bring up the right speaker. Recorded in France, this tape showed less of the obvious stereo effect, like dramatizing the presence of two speakers, and more of a balanced unity of sound. The full orchestra had body and tremendous depth, and the solo and rhythmic instruments had sharpness and clarity, and were centered. Long a favorite LP, this has become a favorite tape.

I hope to report soon on the stereo reel-cartridge decision. But I'm a little afraid to make it.

Convert to Stereo

being advertised for stereo. However, your present turntable or player should suffice.

Now the big problem of decision faces us—preamps and amplifiers. You can duplicate your present system with less trouble in the long run. If you have assembled the preamp and amplifier kit, then your know-how will make the job simpler and faster. If you purchased a system, then try to duplicate it. There are so many combinations of tuner-preamp, preamp-amplifier, separate units, etc., that it would be impossible to discuss them all here. But bear in mind that the best listening results will be from two systems that are as closely matched as possible. I believe that if your space requirements permit, you will be happiest with two separate preamps (or preamp-amplifier combination) so the volume and tone controls can be set separately for critical speaker balance. The little stereo adapter control unit can be utilized for unison volume or loudness control after the speakers are matched for listening. This most assuredly is the best system if you will be using speaker units of different make or type.

If you are ready for a new system, then the dual preamp and amplifier is the most convenient for decor, space, and ease of manipulation. The volume or loudness controls and the tone controls are ganged (connected together) so that the settings affect both channels simultaneously. The dual power amplifiers are designed to split power output to two channels for stereo, or combine it for monaural. This makes a handy arrangement and the power requirements are more than ample for home listening.

Other than the stereo cartridge, the speaker systems are the most critical units, the belief that the tweeter can be used on one "side" and the woofer on the other is completely erroneous. It is better to use two matched bookcase-type units or simple wall baffles with small speakers temporarily, than to try to split up a large unit speaker system. If the A and B speaker units are not alike or comparable, no amount of fiddling, adjusting, or compensating with tone controls or speaker placement will produce for you what the recording engineers and record companies have gone to a great deal of trouble and expense to affect.



(Ed. Note: Following is a list of current manufacturer literature in the stereo and high fidelity field. If you wish to receive any of it, indicate your choices and mail to **Stereo**, Down Beat, 2001 Calumet Ave., Chicago 16, Ill. Enclose remittance where a price is designated.)

- Allied Radio: Stereo Tape Catalog Free
- Apparatus Development: Theme and Variations, containing FM Station Directory 25c
- Audio Devices: You Can Record the Satellites..... 10c
- Audio Fidelity: Descriptive brochure for stereo discs..... Free
- Bogen - Presto: Understanding High Fidelity, 56 pp..... 25c
- Electro-Voice: Stereo Demonstration Record 1.50
- Fairchild: The Complete Stereo Disc Story Free
- Fidelitone: Record Care Booklet Free
- General Electric: Illustrated booklet on styli and cartridges Free
- Heathkit: Catalog listing entire line of kits with complete schematics and specifications. New Hi-Fi book..... 25c
- Pentron: Brochure on tape components for custom installation Free
- Pickering: It Takes Two to Stereo Free
- RCA Victor: Complete tape catalogue Free
- Rockbar: New catalog containing guide on building record library Free
- H. H. Scott: Stereo-Daptor.... Free
- Westminster Records: Previews: classical and/or popular, each 25c

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THE SPIRIT OF CHARLIE PARKER (MGS-20003)

The flutes of Frank Wes, Bobby Jaspar, Seldon Powell blend in jazz arrangements of Bird's greatest themes.

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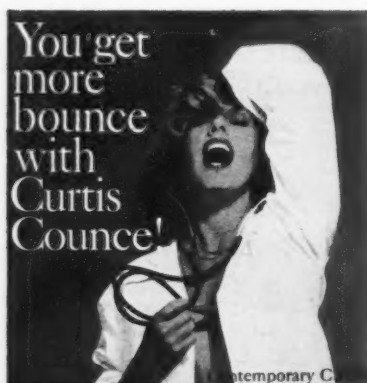
C3538 Red Mitchell, one of the nation's favorite bassists, in a swinging program of modern jazz classics by Parker, Rollins, etc. New star James Clay plays tenor & flute, with Lorraine Geller, piano, and Billy Higgins, bass. Mitchell's bass solos are standouts!



C3540 Niehaus, one of the top alto men in jazz, long time leader of the Kenton sax section, stars with two swinging Octets featuring such famous jazzmen as Bill Perkins, Pepper Adams, Shelly Manne, Frank Rosolino, Mel Lewis, Jack Montrose, Red Mitchell, Lou Levy, the late Bob Gordon, etc.



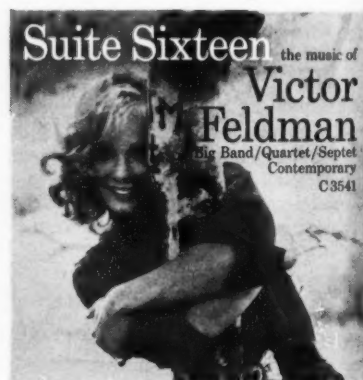
C3542 Leroy Vinnegar, a bass player who "walks the most!" presents his first album as a leader. Featured on a selection of standards with a walking motif ("Til Walk Alone," "Walkin' My Baby Back Home," "Would You Like To Take a Walk," etc.) are Teddy Edwards, tenor, Gerald Wilson, trumpet, Victor Feldman, vibes, the late Carl Perkins, piano, and Tony Bazley, drums.



C3539 The Curtis Counce Group comes up with some West Coast "cooking." Tasty, with plenty of funk and soul. Bassist Counce's group includes ace tenorman Harold Land, trumpeter Jack Sheldon, the late Carl Perkins on piano, and the drummer Jo Jones calls "the best in the country today," Frank Butler.



C3544 Bob Cooper's extended "Jazz Theme & Four Variations" is a major work by a major jazzman. Side two features Coop's tenor in swinging combo performances (including an intriguing "Frankie & Johnny") with Victor Feldman, Frank Rosolino, and an all-star rhythm section: pianist Lou Levy; Max Bennett, bass; Mel Lewis, drums.



C3541 Vibist, pianist, drummer, composer-arranger Feldman is the most important British import in the field of modern jazz. He's heard here in a varied program ranging from a driving big band to his imaginative quartet, this last group featured in the title selection "Suite Sixteen."

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music in review

- Jazz Records
- Popular Records
- Tape Recordings

- Blindfold Test
- High Fidelity
- Jazz Best-Sellers

- In Person
- Radio-TV
- Films

recommended

JACK BURGER

With continuing country-wide popularity of Afro-Cuban drums (bongo sales are reported at an all-time high) intelligently conceived instruction records in bongo and conga playing can hardly miss sales-wise.

Let's Play Congas (Hifirecord R809) is a surefire successor to Jack Burger's previously released *Let's Play Bongos* (Hifirecord R803). With a purely functional cover illustrating in 19 pictures the various hand positions and strokes used in playing conga, the LP consists of skilled examples in Afro-Cuban drumming monitored by careful commentary and constant references to the cover pictures.

Tailored for the non-reader as well as the more serious student, the album clearly demonstrates rhythms and techniques in playing claves, maracas, bongos, tumba, llamador, and quinto. Percussionist Burger and pianist Elmer Schmidt conscientiously provide the musical examples.

Like its bongo predecessor, this LP should find much favor with the beach-party set. (J.A.T.)

JOE BUSHKIN

Easy swing, with oodles of flowery piano embellishment is the signature of Joe Bushkin's latest, *Night-sounds* (Capitol T983).

Mr. Bushkin, when playing piano with the Benny Goodman band, once wrote a piece to feature himself called *Man Here Plays Fine Piano*. He still does. In this collection of hip cocktail music the solo piano is agreeably offset by the light arrangements of motion picture composer Kenyon Hopkins, who has woven a skein of color-rich backgrounds for alto flute, alto sax, bassoon, baritone saxes, and bass clarinets. All the tunes are standards, *Love Me Or Leave Me*, *Fools Rush In*, *At Sundown*, *Foggy Day*, and so on.

This fleet, almost tinkly piano will never tumble the Walls of Jericho from any musical standpoint, but it's most pleasant and trips swingingly along. Try *Night-sounds* for cocktail party background. Should be a gas. (J.A.T.)

NAT COLE

It will take a mighty loyal Nat Cole fan, we imagine, to pay for this (*Cole Espanol*, Capitol W1031), south of the border with the singer. Thing is, all but one song are in Spanish and, while in truth Nat remains Cole in any clime, 10 tracks of such songs can strain the patience if one is ignorant of the language.

But music is music in any language; here it is stylishly played by Armando Romeu

Jr.'s ensemble and, for those who go for gutless Latin strains, must be quite charming.

Cole's sly old voice insinuates smoothly throughout such classics as *María Elena*; *Quizás, Quizás, Quizás*; *Las Mañanitas*, and *Adelita*. There's some mighty impressive piano featured in *Tú, Mi Delirio*, but no vocal. Could be Nat took five from the vocals and decided to wait a little.

But how come *Arrivederci, Roma*? Spanish lyric or no, this is a question of fouled-up geography. (J.A.T.)

SAMMY DAVIS JR.

When he can resist the temptation to compete with Tony Martin and can avoid lapsing into harsh nasal tones, Sammy Davis Jr. can be a warmly communicative singer. A splendid showman, Davis is equipped with an excellent sense of rhythm and an often invigorating concept of phrasing. In *All the Way* (Decca DL 8779), he is less successful than on several previous LPs, but much of his talent is obvious.

Backed by five different studio bands, with alternating brass and string emphasis, he runs through what amounts to a characteristic night club set. Included are the title tune, *Look to Your Heart*, *Wonder Why*, *They Can't Take That Away From Me*, *All the Things You Are*, *When I Fall in Love*, and six others. At times, Davis' desires outflank his technical limitations, but on most tracks he manages to display some of the virtuosity he possesses. (D.G.)

AL JOLSON

In *The Immortal Al Jolson* (Decca DL 9063) 14 of Jolson's performances from radio's Kraft Music Hall are preserved. Although 11 years old (Jolson joined the Kraft Music Hall in 1947), the sides bristle with life. Included are *Alexander's Ragtime Band*, *Ma, Dinah*, *Just One of Those Things*, *Chicago*, *Easter Parade*, *She's a*

Latin from Manhattan, *For Me and My Gal*, and *The Best Things in Life are Free*. Throughout, Jolson sings with warmth and charm. Although he was not a master of the technical aspects of singing, he was a master of communicating to an audience. His singing was often exciting and never monotonous. In this collection, his singing emerges as powerfully as it did during his initial period of success. (D.G.)

HELEN MERRILL

With flute and rhythm section furnishing just the right kind of intimate accompaniment, Miss Merrill is heard to excellent advantage in *The Nearness of You* (EmArcy 36134).

Seven tracks were recorded in Chicago last December with accompaniment by Mike Simpson, flute (and a tasteful tenor on *This Time the Dream's on Me*); Dick Marx, piano; Fred Rundquist, guitar; John Frigo, bass, and Jerry Slosberg, drums. The remaining five were cut in New York in February with Bobby Jaspar, flute; Bill Evans, piano; George Russell, guitar; Oscar Pettiford, bass, and Jo Jones, drums. Jaspar's lithe flute lends added luster to Miss Merrill's vocals.

Helen displays a warm, contralto quality, good range, and a faculty for staying in tune that makes listening a pleasure. A standout track is her moody, arresting rendition of *Summertime*, a lovely example of delicately controlled jazz singing. Though she swings lightly on the others, *Summertime* remains the most moving song.

Instrumental highlights of the set include an O. P. solo on *Just Imagine*; Evans' brief piano solo spots; Marx' finely crafted accompaniments, and the aforementioned Jaspar flute. A good album of well-sung songs by one of music's freshest vocal stylists. (J.A.T.)

JULIUS PATZAK

Unless you were born in Vienna, or have developed a vicarious fondness for that city, you probably wouldn't pause at a record counter that displayed *Viennese Heurigen Songs* (Vanguard VRS 9035). Yet a pause to hear this LP is a refreshing one.

Patzak, 60, is a Viennese lyric tenor. Accompanied by the Grinzinger Schrammeln orchestra, directed by Hans Totzauer, he presents 16 songs of the spring carnival season, complete with salutes to May wine and women. Included in this collection of light Viennese music are *Der Alte Stephansdom*; *Der Dienstmann*; *Wieder in Wien*, and *Du Guter Himmelvater*. Appropriately recorded in Vienna, this LP offers a spirited glimpse into an exciting season in a splendid city. (D.G.)

CORRECTION

In the *Recommended* section of the Aug. 21 issue, Dom Cerulli's review of Grand Award LP 33-367, *I See Your Face Before Me*, indicated that the featured singer was "Lynn Stevens". This is incorrect. The correct name of the singer is Lynn Taylor. Our apologies to Miss Taylor.

jazz records

Records are reviewed by Dom Cerulli, Don Gold, John A. Tynan, and Martin Williams and are initiated by the writers. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Big Bill Broonzy

THE BLUES—EmArcy MG 36137: *Walkin' the Lonesome Road; Mopper's Blues; Get Back; Hey, Hey; Willie Mae; Stamp Blues; I Know She Will; Hollerin' Blues; Leavin' Day; Southbound Train; You Changed; Tomorrow.*

Personnel: Tracks 1-7—Broonzy, vocals; Ransom Knowling, bass. Track 8—Broonzy, Knowling, and Robert Call, piano. Tracks 9-12—Broonzy, Knowling, Call, and Sax Mallard, William Cassimir, saxes, and Judge Riley, drums.

Rating: ★★½

A program of Broonzy's blues (among more than 350 he has written), these sides were recorded in November, 1951 in Chicago. They were discovered this year.

Much of Broonzy's melismatic mastery is contained here. There are several illuminating moments, when Broonzy's uncluttered, vigorous presentation gives the blues striking significance. But this is not Broonzy at his best.

Although his inherent dignity tends to prevail, some damage is done when the destructive aspects of urbanized blues interpretations are introduced in the form of the saxists and drummer, pounding mercilessly behind Broonzy. The contrast be-

tween the first eight tracks and the final four is evident, as the pointed country blues flavor is generally abandoned in favor of an obvious devotion to the beat at the expense of meaning and communication.

Although pianist Call does little damage to Broonzy's efforts, the others added do.

Among the moments that survive are a strikingly eloquent blues lecture, *Get Back*, and an appealing *Willie Mae*. Most of the value is in the non-horn tracks, although on several Broonzy appears to be somewhat restrained. His vibrant guitar playing is of interest throughout, however.

More definitive Broonzy is available elsewhere, but as another record of an important blues figure, this LP is of value. (D.G.)

Buddy Collette

BUDDY COLLETTE'S SWINGING SHEPHERDS—EmArcy 36133: *Flute Diet; Short Story; Machito; Improvisation; Pony Tale; The Funky Shepherds; Tasty Dish; Improvisation; The Four Winds Blow.*

Personnel: Buddy Collette, Bud Shank, Paul

Horn and Harry Klee, C, alto, bass flutes, and piccolos; Bill Miller, piano; Joe Comfort, bass; Bill Richmond, drums.

Rating: ★★★

As the annotator points out, winning recognition for the flute as an instrument in jazz was not achieved without struggle. Verily, has it arrived—with a vengeance.

This set is a veritable west coast flutists' convention. Collette, Shank, Horn, and Klee between them virtually divide all recording calls for the ancient wind instrument on Hollywood sessions. The date was further enlivened by the presence of the Nelson Riddle rhythm section (Miller also doubles as Frank Sinatra's accompanist) which, on all but the two *Improvisation* tracks, kick along the proceedings in first class order.

Due to the unfortunate absence of a solo breakdown in the notes (by Nat Hentoff) it is difficult quickly to discern just who is blowing what and where. All four flutists, however, freely blow as if they were having a ball.

There are three more pleasant Collette pieces included (*Diet, Story and Dish*); two by Horn (*Pony and Blow*); one by Shank (*Shepherds*). *Machito*, of course, is Pete Rugolo's and it is given an unusual, appropriately moody reading. Hi-fi bugs will flip over the ultra-high piccolo reading.

This is very pleasant, offbeat flute jazz. (J.A.T.)

JAZZ RECORD BUYER'S GUIDE

For the benefit of jazz record buyers, *Down Beat* will provide a monthly listing of those jazz LPs which were rated four stars or more during the preceding five-issue period. LPs so rated in this issue will be included in the next listing.

★★★★★

Brandeis Festival Jazz Concert (Columbia 127)
Stan Getz-J. J. Johnson, *At the Opera House* (Verve 8265)
Hampton Hawes, *All Night Session* (Contemporary 3545)
Bill Holman, *The Fabulous Bill Holman* (Coral 57188)
Modern Jazz Quartet, *One Never Knows* (Atlantic 1284)

★★★★½

Med Flory-Al Porcino, *Jazz Wave* (Jubilee 1066)
Jimmy Giuffre 3, *Trav'lin' Light* (Atlantic 1282)
Lee Konitz, *The Real Lee Konitz* (Atlantic 1273)
Willie (The Lion) Smith, *The Lion Roars* (Dot 3094)

★★★★

Mose Allison, *Young Man Mose* (Prestige 7137)
Art Blakey's Messengers With Thelonious Monk (Atlantic 1278)
Charlie Byrd, *Blues For Night People* (Savoy 12116)
Jimmy Cleveland, *Cleveland Style* (EmArcy 36126)
Eureka Brass Band (Folkways 2462)
Juanita Hall, *Sings the Blues* (Counterpoint 556)
Stan Kenton, *Back to Balboa* (Capitol 995)
Machito, *Kenya* (Roulette 52006)
MJQ-Oscar Peterson Trio at the Opera House (Verve 8269)
The Gerry Mulligan Song Book (World Pacific 1237)
Pee Wee Russell, *A Portrait of Pee Wee* (Counterpoint 562)
A. K. Salim, *Pretty For the People* (Savoy 12118)
Cal Tjader, *Mas Ritmo Caliente* (Fantasy 3262)
George Wallington, *Knight Music* (Atlantic 1275)
George Wallington, *The Prestidigitator* (East-West 4004)
Frank Wess, *Wheelin' and Dealin'* (Prestige 7131)

Duke Ellington-Mahalia Jackson
BLACK, BROWN, AND BEIGE—Duke Ellington Orch. with Mahalia Jackson. Columbia CL 1162: Part I, Part II, Part III, *Come Sunday; Come Sunday Interlude; 23rd Psalm.*

Personnel: Miss Jackson, singer; Harry Carney, Russell Procope, Jimmy Hamilton, Johnny Hodges, Paul Gonsalves, reeds; Clark Terry, Ray Nance, Cat Anderson, Harold Baker, trumpets; Britt Woodman, John Sanders, Quentin Jackson, trombones; Sam Woodyard, drums; Duke Ellington, piano; Jimmy Wood, bass.

Rating: ★★★★★

The new reworking of *BB&B* is drawn largely from the first section of Duke's original work, and develops the *Work Song* and *Come Sunday* themes. The glorious, singing theme of *Sunday*, which Johnny Hodges carried lyrically on the Victor 78s (if memory serves correctly) is introduced in *Part II* by valve trombonist John Sanders, extended by Ray Nance on violin (he plays violin beautifully throughout), and is restated soulfully by Carney on baritone.

Mahalia, on *Part IV*, titled *Come Sunday*, sings the simple words with tremendous feeling and dignity. She follows this with a hummed chorus which, if anything, heightens the impact of the lovely theme.

On earlier sections, Carney, Quentin Jackson, Harold Baker, and Cat Anderson are heard in moving solo spots.

There are many who firmly believe that Duke's most significant composition has been that describing or commenting on the life of the American Negro. And while that is a subject of enough scope to keep the jazz hot stove league discussing through the coming winter, the depth of this portion of *BB&B* will certainly shore up all arguments for that proposition.

There is an undeniable lyric beauty in the *Come Sunday* section performed instrumentally. When Miss Jackson sings it, the movement transcends material beauty and assumes, for want of a better

(Continued on page 36)

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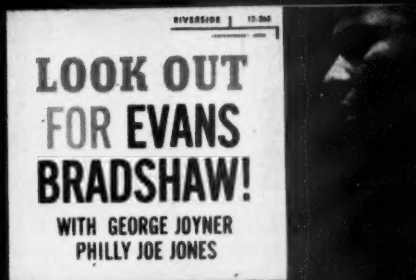
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fantastic parade of
great new jazz on
Riverside: consistent
result of combining
top talent and superb
HI-FI recording.

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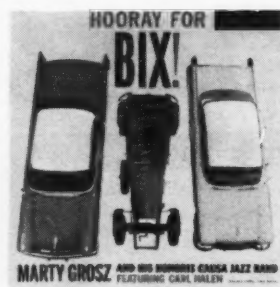
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SPORTS CARS in STEREO

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HOORAY FOR BIX!

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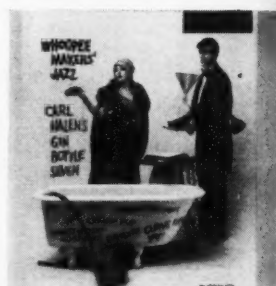
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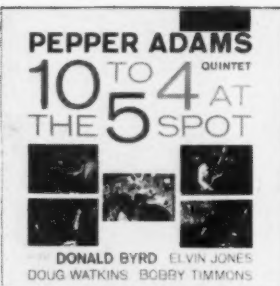
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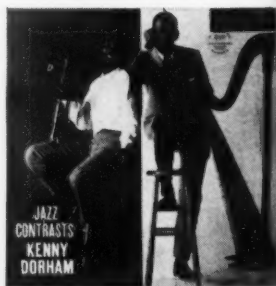
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MULLIGAN MEETS MONK

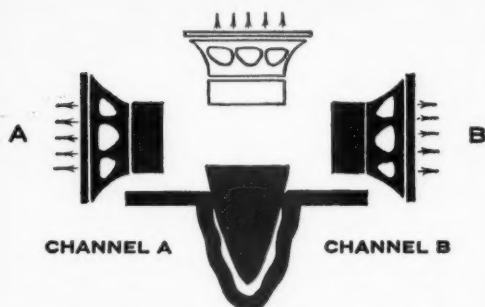
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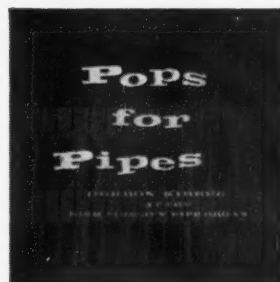
The equipment used in recording *Riverside* Stereo includes: Multi-channel Ampex tape recording machines; Telefunken and Western microphones.

The 45/45 system is used in re-recording *Riverside* Stereo.

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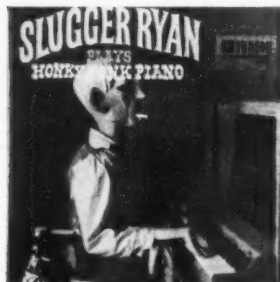
POPS FOR PIPES

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HAROLD ARLEN SHOWCASE

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SLUGGER RYAN PLAYS HONKEY TONK PIANO

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SONGS CHILDREN SING IN ITALY

(2202)



CHAUNCEY GRAY: DANCE TIME IN PARIS

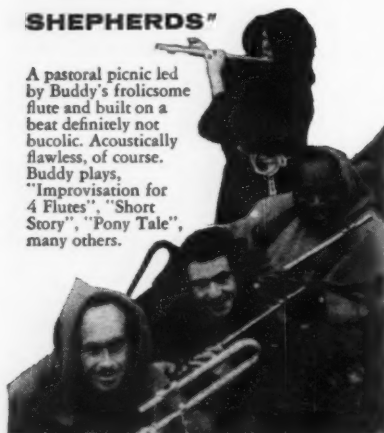
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even Pan
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SOMETHING ELSE!!!!
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Record Reviews

description, a deeply moving religious feeling. What Ellington and Mahalia have done in this section is created a gentle, reverent, powerful prayer.

There is really nothing else I can write to describe or interpret this album. I was moved by it through more than six playings. I think it the best work Duke's band has done in years. I think, too, that Mahalia's presence was a stimulus to the performance which makes this more than another Ellington LP, but rather an Ellington milestone.

For all of Duke's occasional, hasty, compositions, and the often unreal Duke he presents to an audience when he is feeling kittenish or wry, it is imperative to have reminders such as this LP to underline the stature of the man as a composer, as a thinking artist, and as a genius in the field of music.

I think that Duke's lasting contributions to music will be the works, jazz and "serious", which were written with love and with what we term, these days, soul. This set is one of them. (D.C.)

Ella Fitzgerald

ELLA FITZGERALD AT THE OPERA HOUSE—Verve MG V-8264: *It's All Right With Me*; *Baby Don't Go Away Mad*; *Bewitched, Bothered, and Bewildered*; *These Foolish Things*; *Ill Wind*; *Goody Goody*; *Moonlight in Vermont*; *Stompin' At The Savoy*; *Lady Be Good*.

Personnel: Tracks 1-7—Ella Fitzgerald, singer; Oscar Peterson, piano; Herb Ellis, guitar; Ray Brown, bass; Jo Jones, drums.

Tracks 8 & 9—Ella Fitzgerald, singer, with Stan Getz, Coleman Hawkins, Illinois Jacquet, Flip Phillips, Lester Young, tenors; Sonny Stitt, alto; Roy Eldridge, trumpet; J. J. Johnson, trombone; Peterson, piano; Brown, bass; Ellis, guitar; Connie Kay, drums.

Rating: ★ ★ ★ ★ ★

Here, in a JATP set cut in performance at Chicago's Opera House, is some of the best jazz singing Ella has done in years. Captured with quite good sound quality was a performance which only those who see Ella in person at a club or concert are liable to catch.

She roars. She sings ballads with a fine jazz feeling. She scats like a tenor man digging in and wailing on a night when everything breaks just right.

If for no other reason, jazz collectors should have this LP for the two final tracks (which consume one full LP side). They are rocketing versions of jazz anthems highlighted by chorus after chorus of inspired scat improvising, and backed by some lusty riffing from the JATP all stars.

The first seven tracks are not to be ignored. They include a soulful *These Foolish Things*, a misty *Ill Wind*, a driving *All Right With Me*, and a *Goody Goody* with a bop break that rocked the audience.

Ella has recorded LP on LP of wonderfully tasteful pop singing. Those who have caught a jazz performance such as the one captured on this LP know she can, and quite often does wail. But there must be many to whom Ella is until now largely a great ballad singer.

This LP should help explain why she keeps knocking over poll after poll as a jazz singer.

She works both the pop and jazz field extremely well, with no loss to her prestige in either.

And those first four choruses of *Stompin' ...* (D.C.)

Terry Gibbs

TERRY GIBBS PLAYS THE DUKE—EmArcy 36128: *Rockin' In Rhythm*; *I Let A Song Go Out Of My Heart*; *Caravan*; *Soliditude*; *Take The A Train*; *Sophisticated Lady*; *Do Nothin' Till You Hear From Me*; *Don't Get Around Much Anymore*; *Johnny Come Lately*; *C-Jam Blues*.

Personnel: Terry Gibbs, vibes, marimba, and xylophone; Pete Jolly, accordion; Leroy Vinnegar, bass; Gary Frommer, drums.

Rating: ★ ★ ★ ★ ½

A surefire album if ever there was one, this superior set combines several features pretty hard to beat from either commercial or musical viewpoint. There is, first, the superb material—Ellington's timeless creations. Then, the surprise of Jolly's full accordion plus his accompanying sensitivity and fluent modern jazz conception on this unusually unwieldy box. Thirdly, there is the rock-steady, funky rhythm team of Vinnegar and Frommer. Finally, Gibbs' volatile, never-lets-you-up vibes.

On tunes such as *Rockin'* and *A Train* the value of accordion in such a small group fully is realized. Thanks to Jolly's ever-moving chording and tonal solidity there is always present a firm foundation for the vibes.

And Terry never has sounded so good. In his personal opinion this set contains some of his best playing. He feels what he played on this date "... makes more sense than anything I've done in a long time."

This is a completely tasteful, utterly swinging album, with Terry's always driving vibes and marimba. But Jolly's the big surprise. (J.A.T.)

Johnny Griffin

JOHNNY GRIFFIN SEXTET—Riverside RLP 12-264: *Six Trills*; *What's New*; *Woody'n'Yes*; *Johnny G.G.*; *Catharsis*.

Personnel: Griffin, tenor; Pepper Adams, baritone; Donald Byrd, trumpet; Kenny Drew, piano; Wilbur Ware, bass; Philly Joe Jones, drums.

Rating: ★ ★ ★ ★ ½

Both Griffin and Adams are masterful, even astonishing virtuosi of a style which involves long solos played with a knowledgeable (though frequently rather pat) use of harmony; they "run the chords." To run them, they pay little attention to melody, either the one they begin with or their own, and string together licks from what amounts to a stock pile with a minimum of repetition—almost any track here will do as an example. They blow hard with exuberance and at times tenseness that leads almost to frenzy. Therefore, what they play *can* sound, at worst, both contrived and tense.

They have acquired an harmonic sophistication (if not ease) from bop, and have acquired some of the rhythmic freedom over the quarter note which bop had, but they have (except in fairly stock runs) little of the linear freedom or the melodic inventiveness the best bop men could show. They are tied strongly to the changes. And their long solos, at worst, lack internal order: on the levels of note values, of rhythm, of melody, of harmony, or of emotional projection.

In other words, they play a modernized version of the swing-riff style of the late '30s and early '40s. Or, to put it differently, they are, in a sense, young Hawkineses, not young Websters or Prez's.

As I say, both Griffin and Adams play (Continued on page 38)

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ET—Riverside RLP
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modern jazz begins on
PRESTIGE



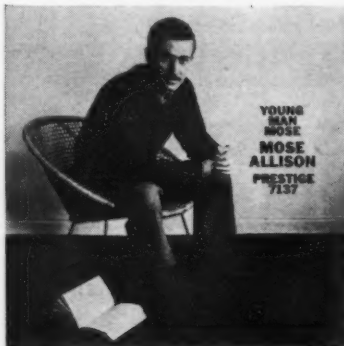
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Other MJQ/Milt Jackson LPs

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CONCORDE (The MJQ)	PRLP 7005
MODERN JAZZ QUARTET	PRLP 7059
MILT JACKSON QUARTET	



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Record Reviews

this style excellently. Griffin seems to me to get more variety of ideas in his work than Adams does and an occasional use of humor in his playing helps that variety a great deal. Aside from *What's New*, which I don't think came off, this is probably his strongest and best playing on records. Adams, however has projected more firmly elsewhere.

Donald Byrd seems to me to have a real (if almost undeveloped) melodic imagination and is acquiring a kind of relaxation which may be foreign to this "hard" concept.

Wilbur Ware has solos on *Woody'n' You* and *Johnny* which are very original and lovely songs. He again uses the bass as a stringed instrument and not a substitute horn. (M.W.)

Tiny Grimes-Coleman Hawkins

BLUES GROOVE—Prestige 7138: *Marchin' Along; A Smooth One; Blues Walk; April In Paris; Soul Station.*

Personnel: Grimes, guitar; Hawkins, tenor; Musa Kaleem, flute (all but track 1); Ray Bryant, piano; Earl Wormack, bass; Teagle Fleming, Jr., drums.

Rating: ★ ★ ★

There was a time after Charlie Christian's death when one heard only of Al Casey and Tiny Grimes, and there was Grimes' celebrated stay with the Art Tatum trio of the mid-forties. Judging from his work here, he has probably been working in rock 'n roll for some time because his beat, which colored that of the rhythm section, is very mechanical and his ideas are monotonously trite—and that is doubly unfortunate because I heard him play more recently when he seemed to be freeing himself of both of these faults.

The *Marchin'* track takes almost three quarters of a side and in it Hawkins manages a long solo which he structured admirably by gradually increasing complexity and virtuosity—has he been listening to Rollins? It is something I have never heard him (or most others) do at such length, nor heard him do at all since the late '30s, and he includes along the way some humorous allusions (to r&b tenor playing)—something I have never heard him do at all. I share the misgivings that some have expressed about whether Hawkins has entirely assimilated (in time and harmony) the innovations in his still essentially arpeggio style which he has been using in the past four years, but I do not question that he remains an individual, powerful, authoritative jazz musician who does not coast on his past but seems to challenge himself almost daily. The rating is not for his work.

Otherwise, it is a little surprising, considering how much variety blues can have and the variety in tempi and form here, the effect of sameness present—and *Smooth One* and *April In Paris* (complete with the Bill Davis ending) don't change that impression. (M.W.)

Milt Jackson-Ray Charles

SOUL BROTHERS—Atlantic 1279: *Soul Brothers; How Long Blues; Cosmic Ray; Blue Funk; Bags' Guitar Blues.*

Personnel: Jackson, vibes (tracks 2, 3, 4), piano (tracks 1, 2), guitar (track 5); Charles,

piano (tracks 2, 3, 4, 5), alto (tracks 1, 2); Billy Mitchell, tenor; Skeeter Best, guitar (track 1, 2, 3, 4); Oscar Pettiford, bass; Connie Kay, drums.

Rating: ★ ★ ★

The respect which so many young jazzmen have for Ray Charles may bring about a kind of replenishment "from below" which an art often needs and which may feel that jazz constantly needs.

For Charles, in his passionately uninhibited way, reminds the jazz musician of certain basic and valuable things which his own sophistication may lead him to neglect, look down on, even scorn, and which he seems somehow unwilling to learn about from others. The great unburdened expressiveness and resourcefulness of musical holler, shout, and cry, of a greater use of what was once called "blue dissonance", of all sorts of neglected rhythmic devices, and of a willingness to try a thing out to see how it works—all these things can be heard in Charles' work.

If the foregoing makes Charles sound like a kind of source-book of ideas it is intended to because I do not think that, as an instrumentalist, he is really a finished performer, but is rather a passionate player of sometimes fascinating and effective fragments. In his vocal work, where he is tied to a lyric and its narrative mood and is also disciplined as composer-arranger and pianist by that mood, he is a finished performer.

Thus here, his introduction and accompaniment on *How Long* are beautifully appropriate, but in his alto solo (although it is freer than the one on *Brothers*) he does not get all of his obviously strong feeling into a musical expression. On that same track, Jackson, Pettiford, and (on a somewhat simpler level) Mitchell all do. And on *Funk*, Jackson is excellent in a solo both finished and appropriate to the riff "head"; Charles is suggestive and fragmentary.

It seems to me that Jackson's piano (which has been on records before, of course) and his guitar are interesting only because he is an excellent musician and a great vibraphonist.

Thus, we have a record of isolated moments and isolated solos. Charles' best LP remains Atlantic 8006. (M.W.)

Ahmad Jamal

BUT NOT FOR ME—Argo LP 628: *But Not For Me; Surrey With The Fringe On Top; Moonlight in Vermont; Music, Music, Music; No Greater Love; Poinciana; Woody'n'You; What's New.*

Personnel: Jamal, piano; Israel Crosby, bass; Vernell Fournier, drums.

Rating: ★ ★ ★

Apparently this is being marketed as a jazz record. It is being reviewed in this section for that reason and also because of Jamal's current influence on certain jazzmen. Some of Miles Davis's quintet performances were clearly based on Jamal's recordings, some of the scores in *Miles Ahead* are little more than orchestrations of Jamal records, and (whether he began it on his own or with Davis) Red Garland uses Jamal frequently; it seems to me that anyone who has had extravagant praise for their recordings might get some of Jamal's previous releases and do some serious comparing, re-examining, and thinking.

Jamal plays a very good cocktail piano

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with praiseworthy musicianship. The trio's chief virtue is an excellent, smooth, light, but flexible beat which moves forward in a way that is almost exemplary. *Woody'n'You* is a more or less typical performance: it skates along on pleasant rhythmic gimmicks until it is almost two-thirds over, then Jamal goes into some rather meaningless upper-keyboard improvisational tinkling.

Throughout, the music is kept emotionally, melodically, and organizationally innocuous. (M.W.)

Bobby Jaspar

BOBBY JASPAR AND HIS ALL STARS—EmArcy MG 36105: *Bag's Groove*; *Memory of Dick*; *Milestones*; *Minor Drops*; *I'll Remember April*; *You Stepped Out of a Dream*; *I Can't Get Started*; *Night in Tunisia*.

Personnel: Jaspar, tenor and flute; Rene Urtreger, piano; Sacha Distel, guitar (except track 2); Benoit Quersin, bass; Jean-Louis Viale, drums.

Rating: ★ ★ ½
These tracks were made in France, apparently before 1956. I think that much discussion of them might be unfair to Jaspar. They show a man rolling around among Konitz, Young, and Getz, ably demonstrating that he knows what improvising solo involves, one might say, not entirely doing it for himself yet. On that level, several of the things he does are very good, to be sure, and *Memory*, despite a mistake toward the end, is certainly one of them. Since then, Jaspar's style has become more solidified.

Urtreger was sympathetic throughout and does some adventurous things on, say, *Bags*. But despite the fact that it swings technically, the rhythm got rather chunkily monotonous at medium tempos. Distel was conventional and pleasant enough to be just about superficial. (M.W.)

John Jenkins-Donald Byrd

JAZZ EYES—Regent MG 6056: *Star Eyes*; *Orpheus*; *Honeylike*; *Rockaway*.

Personnel: Jenkins, alto; Byrd, trumpet; Curtis Fuller, trombone; Tommy Flanagan, piano; Doug Watkins, bass; Arthur Taylor, drums.

Rating: ★ ★ ½
This is a generally capable (if not particularly concerted) recital by a group of musicians who are either working on mastering the styles of their predecessors (Parker for Jenkins), have mastered them (J. J. Johnson for Fuller), or are beginning to work on a contribution of their own (Byrd and Watkins). Flanagan and Taylor are by now almost veteran performers in their idiom, of course.

Byrd's opening on *Star Eyes* shows that now he does not, as do some in the east, sluff off the problem of dealing with melody effectively, and Watkins has a good solo on that track.

Jenkins has most of the ideas down well but, except for his first two choruses on *Rockaway* (a blues), he doesn't seem to have any larger structures. Fuller seems to have both, gives a nice development to his work on that number, and might be about ready to begin discovering how Curtis Fuller might play.

The record is a little short on length. (M.W.)

Ramsey Lewis

RAMSEY LEWIS AND THE GENTLEMEN OF JAZZ, VOLUME 2—Argo 627: *Delilah*; *I Got A Kick Out of You*; *Please Send Me Someone to Love*; *Brother John*; *Black Is the Color*; *If Ain't Necessarily So*; *Seven Valleys*; *On The Street Where You Live*.

Personnel: Lewis, piano; El Dee Young, bass; Red Holt, drums.

Rating: ★ ★
They're all men, they seem gentle enough when need be, and they may be gentlemen—but whether they're of jazz or not is another question.

They are apparently very good musicians and they listen: there are the devices of current funk everywhere (even on Fred Katz' rather surface *Seven Valleys*) and *Someone* is an out-and-out funky-gospel blues. Then Young has a good bass solo on *Necessarily* that almost wails. There are drum solos based on melodic lines. On the other hand, there are "classicism" on *John* and elsewhere. *Street* is a fairly straight cocktail performance with all the bouncy, chiming and rolling tricks—and such tricks are sprinkled in several other

numbers. As a matter of fact, the funk is done in a rather superficial manner as a series of devices and effects.

Apparently anything can be played fairly fatuously. It ain't what you do. (M.W.)

Herbie Mann

MANN IN THE MORNING—Prestige 7136: *Cherry Point*; *Hurry, Hurry*; *Serenade*; *Adam's Theme*; *Early-Morning Blues*; *Nature Boy*; *Owl!*; *Polka Dots and Moonbeams*; *I Can't Believe That You're in Love with Me*; *Song for Ruth*.

Personnel: Tracks 1, 9, 10—Mann, flute, tenor; Arne Domnerus, alto; Rolf Blomqvist, tenor; Lennart Jansson, baritone; Bengt-Arne Wallin, trumpet; Gunnar Svensson, piano; George Reidel, bass; Egil Johansen, drums. Tracks 2, 3, 4, 5, 8—Mann, flute, tenor; Ake Persson, trombone; Reidel, bass; Joe Harris, drums; Knud Jorgensen (Tracks 4, 8 only). Tracks 6, 7—Mann, flute; Wallin, trumpet; Reidel, bass; Johansen, drums; Rune Olverson, piano.

Rating: ★ ★ ★ ½
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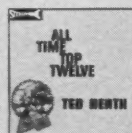
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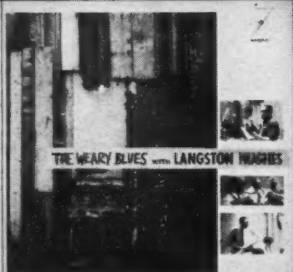
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Theme From "Theme From": Nancy with the Laughing Face; Morning After.

Personnel: Mann, Buddy Collette, flutes, reeds; Jimmy Rowles, piano; Buddy Clark, bass; Mel Lewis, drums.

Rating: ★ ★ ★ 1/2

Although these LPs are rated with the same number of stars, they are essentially different in what might be termed an east-coast-west-coast manner. The Swedish Set, Mann in the Morning, I found to be a harder, funkier set than the Mode LP, cut with Collette and a "west coast" rhythm section. That one is essentially a subtler set. The main difference, I think, is in the rhythmic emphasis. The Swedish groups, perhaps influenced by the groups they have seen in recent years, are firmer on two and four. The Rowles-Clark-Lewis rhythm section is subtler, often one-one-one-one. Its emphasis seems less heavily stated on two and four and more flowing.

The Mann-Collette collaboration, too, is a more sophisticated effort. The interplay between the horns is constantly interesting.

Herbie plays some big-toned tenor on the Prestige set that has some of the cry Al Cohn achieves.

Each LP has its own merit. I found the support on the Mode set more stimulating than that given by the Swedish backers. But I found Herbie looser and, for want of any other word, funkier on the Prestige set.

And I was pleased to note that each LP rang in one big-band piece transcribed for the smaller group: Basic's *Cherry Point* on the Prestige set and Pete Rugolo's *Here's Pete* on the Mode. It really doesn't prove much other than the fact that some decent heads exist in the books of many bands, and they shouldn't be allowed to wither without some small-group exploration. (D.C.)

Montgomery Brothers

THE MONTGOMERY BROTHERS PLUS FIVE OTHERS—World Pacific PJ 1240; *Sound Carrier*; *Lois Ann*; *Bud's Beaux Arts*; *Back to Back*; *All the Things You Are*; *Billie's Bounce*.

Personnel: Buddy Montgomery, vibes; Wes Montgomery, guitar; Monk Montgomery, Fender electric bass; Waymon (Punchy) Atkinson, Alonzo (Pookie) Johnson, tenors; Freddie Hubbard, trumpet; Joe Bradley, piano; Paul Parker, drums.

Rating: ★ ★ 1/2

Buddy and Monk Montgomery are two of the four Mastersounds. Brother Wes and the "five others" are Indianapolis jazzmen who have worked with the Montgomerys in that city.

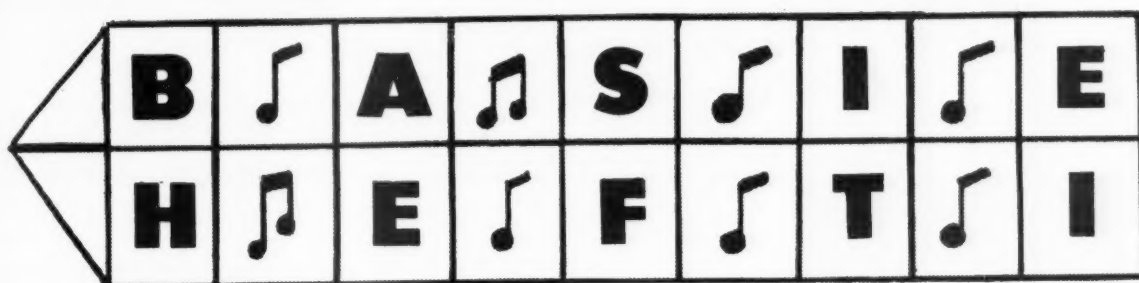
The liner notes indicate that this was recorded after a minimum of rehearsal. This would have been apparent without that mention. However, additional rehearsal probably wouldn't have corrected some of the individual inadequacies which plague this session.

Buddy Montgomery is the most able soloist present. He is a reasonably original, forceful vibist and should be heard in other contexts. His playing here is of more interest than his compositions (he contributed *Sound*, *Lois*, *Arts*, and *Back*.) *Lois*, a ballad based on a fragment used in the Mastersounds' *King and I* album, is attractive, but the other originals lack individuality. The final two tracks contain more inspiring performances than do the interpretations of Montgomery's charts.

Brother Wes plays with delicacy and

(Continued on page 42)

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Record Reviews

taste, but is not confronted with any serious challenge here. Hubbard, 19, has some technical difficulties, including a struggle to master matters of intonation, and is less effective because of them. The two tenor men are not impressive. Bradley plays with confidence and skill; he is the best of the non-Montgomery group. The rhythm section is satisfactorily firm throughout, without being inspirational.

The Montgomery brothers appear to have the ability to sustain their own LP. Although their loyalty to Indianapolis jazzmen is commendable, a better LP might have resulted from a Montgomery trio. (D.G.)

Anita O'Day

ANITA O'DAY SINGS THE WINNERS — Verve MG V-8283: *Take The "A" Train; Tenderly; Night In Tunisia; Four; Early Autumn; Four Brothers; Sing, Sing, Sing; My Funny Valentine; Frenesi; Body And Soul; What's Your Story, Morning Glory; Peanut Vendor.*

Personnel: Anita O'Day, singer, with big band conducted (tracks 1-6) by Marty Paich and (tracks 7-12) Russ Garcia.

Rating: ★ ★ ★ ★

The "winners" sung here are those big bands and instrumentalists who are so identified with a tune that they own it outright. It should be a simple matter to match the titles with Duke, Oscar Peterson, Stan Kenton, Stan Getz, Woody Herman, Miles, Gerry, Artie Shaw, Hawk, and the others.

The band is largely, I'm told, the Stan Kenton band, with a few key soloists added on the second side, and that's the side which has *Body And Soul*, the highlight of the entire set for me. On it, she sings a moving first chorus, and then takes a second chorus up that must rank with the best, most feeling things she has ever done.

I found *Funny Valentine* almost equally impressive. Her fine improvising, and particularly the hornlike choice of syllables she uses on the out chorus, are gems of jazz singing. She comes in on that half-chorus with an excellent rhythmic device, the making of the word "don't" a three-syllable word by repeating its open sound three times. Instead of a blunt *don't*, it becomes *do-no-non't*, a propellant which launches her into the climax of the piece. And this at quite slow ballad tempo.

The important thing, I think, about Anita's use of her voice as a horn is that she does not specifically imitate any horn. Rather, she lets her improvisation fall into its own form and pattern naturally. The horn quality is in the often arresting scatting she does, but it is scatting that seems to flow from her in a witty, spontaneous, wholly natural manner.

The band writing is sometimes a bit heavy behind her, notably on *Tenderly*, which she sings warmly but which is too busy in the background.

While I found this set not as completely satisfying as the roaring things she has done with small groups, I still feel she is the one female singer around today who sings jazz every time she raises her voice in song. Recommended. (D.C.)

Sonny Rollins

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Still Be Mine?; Till There Was You; Shadow Waltz.

Personnel: Rollins, tenor; Oscar Pettiford, bass; Max Roach, drums.

Rating: ★ ★ ★ ★

The advance news of this LP suggested that it might be the Rollins record since *Saxophone Colossus* and *Way Out West*. It is not as good as either of those sets.

The *Suite* takes one side and, since the liner is more concerned with its intended content, a bit about its structure might be appropriate. It has four parts (or four "tunes" or "dances"); the first a calypso, the second Afro, the third a ballad-like melody, the fourth fast and in jazz "four".

The best of the pieces is the first; it is the longest, contains the most improvisation, and Rollins and Pettiford are very good. The second, rather brooding, theme is stated before the third theme, returned to for some improvisation after the third, and is the most pointed composition. The ballad is a languid section, Rollins' exploration of it seems a bit hesitant, and Pettiford has a good solo which modifies its mood without clashing with it. After the return for some improvisation on the second theme, comes the rapid fourth, a vehicle for fours with Roach and a good Pettiford solo.

The first impression one gets is that the themes are well laid-out for an over-all sense of structure, but that several of them are simply played with a looseness but little improvisation. A second impression is that the first does have some very good improvisation—but hardly Rollins' best on record. Roach very ably modifies an accompanying drum line into an improvised, interplaying percussive part almost throughout.

On the reverse, *Shadow Waltz* may be one of the most excellent examples of comedy (in the true sense) in jazz music. With apparent casualness, Rollins burlesques that silly tune without ridiculing it, kids it without scorning it, picks it to pieces without despising it.

The suite was a challenge. It is a program piece about the Negro in America of serious intention. But Rollins' real achievements so far have come because he is one of the few hornmen in the history of jazz (perhaps the first) who can give in a long improvisation a sense of structure and development. (M.W.)

Paul Smith

DELICATE JAZZ—Capitol T1017; *Gisele*; *I've Got You under My Skin*; *Love Walked In*; *Fine and Dandy*; *Fools Rush In*; *Chicken Wings*; *All of You*; *The Lady in Red*; *But Not for Me*; *It's All Right with Me*; *Why Do I Love You?*; *Cookie Time*.

Personnel: Smith, piano; Bob Cooper, tenor; Julie Kinsler, flute; Tony Rizzi, guitar; Joe Mondragon, bass; Stan Levey, drums.

Rating: ★ ★

The never-never land of "mood jazz" contains a variety of fence-straddling sounds. In this area, ambiguity of approach becomes the rule, in an obvious effort to enchant the uninitiated and the pseudo-initiated.

While such presentations often succeed in their own terms, however anemic the terms, they rarely contribute significantly to the development of jazz. This accounts for the above rating, which is based on significant contribution to jazz.

The miniatures produced here are effi-



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ently stated by the group of professionals involved — Smith, Rizzi, and Kinsler from NBC-staff, Mondragon from Warner Brothers' studio orchestra, and lighthouse keepers Cooper and Levey. Most of the tunes are taken at a sprightly pace, with *Fools* the only ballad included. The solos are brief, lacking the challenge of extended improvisation. The arrangements for the most part, are cleverly conceived and are executed appealingly in the restricted terms indicated.

Obviously, this LP is directed at the broadest possible audience, with the dozen tracks and jazz flavor, however constricted, devoted to that end. As a result, the musicians on hand cannot perform as inspiringly as they might under more relaxed and less rigidly directed circumstances. They perform their tasks competently here, but the creative challenge is absent.

As background jazz or music for jazz fans to play cards to, this is palatable. As music designed to further the aims of jazz, it is not. There is more of value in a well-executed single solo by Miles than there is in this entire LP. (D.G.)

Sarah Vaughan

AFTER HOURS AT THE LONDON HOUSE
—Mercury MG 20383: *Like Someone in Love; Detour Ahead; Three Little Words; I'll String Along With You; You'd Be So Nice to Come Home to; Speak Low; All of You; Thanks for the Memory.*

Personnel: Miss Vaughan, vocals; Thad Jones, Wendell Culley, trumpets; Henry Coker, trombone; Frank Wess, tenor; Ronnell Bright, piano; Richard Davis, bass; Roy Haynes, drums.

Rating: ★★

This LP was recorded after hours at Chicago's London House under chaotic conditions that included eight persons on a stand designed for half that number, an audience of publicity-seeking entertainers invited to lend glamour to the occasion, and a lack of rehearsal.

The results reflect this chaos. The Basicities present are not fully utilized. A few solos make sense, but poor recording balance often leaves the horns in left (or deep center) field. The horns seldom play as a supporting unit, being confined to use in brief solo or obligato manner.

Sarah managed to retain some degree of composure, but she has improvised with more drive and ingenuity on other occasions. It is unfortunate, because this was a thoroughly improvised session, coupling her with several able jazzmen.

The first side, in particular, seems quite perfunctory in nature, as if Sarah preferred to be elsewhere. The pace picks up on side two, which includes a lively *Home*, a lovely, balladic *Speak Low*, a pleasant *All of You*, and a hectic *Memory*. The final track includes two false starts, as Sarah struggles with the word "Parthenon"; it concludes with a succinct comment from her on the session.

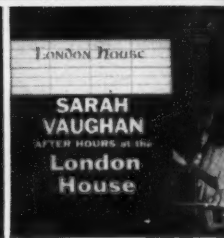
Throughout, Sarah appears to be doing her best to overcome the obstacles present in the environment. Despite her skill, she is unable to do this consistently here. At times she stresses coyness; at times she sings quite harshly. There are moments, however, when she indicates once again that jazz is very much a part of her. It's unfortunate that this could not have been recorded under more sensible circumstances. (D.G.)

PERFECT SETTING FOR THE SOUND OF

SARAH

**SARAH VAUGHAN
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the blindfold test

Al Mangles

By Leonard Feather

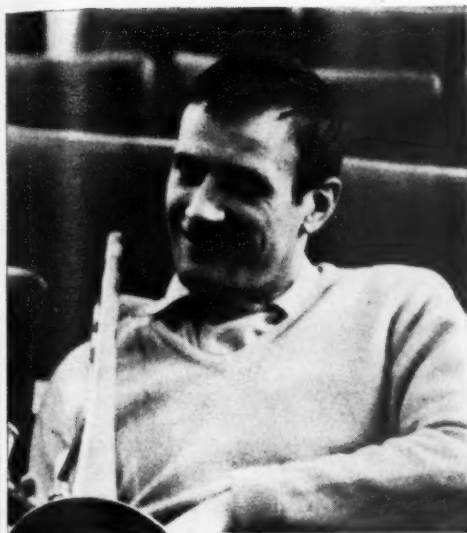
■ The most ingenious undertaking in jazz was the organization, by Marshall Brown, of the International jazz band for the last Newport Jazz festival.

During the band's short sojourn in New York after the festival, I corralled a couple of its members for a *Blindfold Test*. Albert Mangelsdorff, Germany's envoy in the brass section, is one of the best all-around musicians in the orchestra as well as the most self-sufficient style-setter.

Mangelsdorff, who will be 30 in September, had his first direct contact with American jazz shortly after World War II when James Moody visited Germany; later he met Roy Eldridge and Dizzy Gillespie. A perennial poll-winner in Germany today, he is represented by a few U. S. releases, including *Das 1st Jazz* (Decca) with Hans Koller and *Cool Europe* (M-G-M) with Jutta Hipp.

A *Blindfold Test* with England's representative, Ronnie Ross, will appear in the next issue.

Trombonist Mangelsdorff was given no information about the records played.



The Records

1. Stan Kenton. *The Big Chase* (Capitol). Bill Perkins, tenor; Sam Noto, trumpet; Bill Robinson, alto; Archie LeCoque, trombone; Marty Paich, composer.

Well, I like the spirit of it. It must be a steady working group. I have no idea who it is; it might be Maynard Ferguson. The recording was very unusual—it had a lot of presence. I think the trombone player could have been Jimmy Cleveland, but I'm not very sure. I liked it very much. It was full of spirit, good section work, and the solos were very good. I'd say four stars.

2. Duke Ellington. *Sonnet for Sister Kate*. (Columbia—from *Such Sweet Thunder*). Quentin Jackson, trombone.

I think that was either Ellington or some of Ellington's musicians playing that piece. The trombone player was Lawrence Brown—isn't that the name of the guy who always does this plunger thing? It didn't make much sense to me, that plunger wah-wah against a background like that. I think if the melody or whatever he blew had just been blown straight, it would have been much nicer. I'll rate it two stars.

3. Modern Jazz Concert. *Transformation* (Columbia). Teddy Charles, vibes; Gunther Schuller, composer.

Well, that could have been one of those New Music society things that are going on in New York. I think it's hard to make music like that really swing and jazzy. The vibes had a little bit of Milt Jackson touch to it, but I'm not very sure it was him, because in that kind of music everyone sounds different . . . How different? Well, in phrasing, I think,

because I could always tell Milt Jackson by the way he phrases, but in this case, with these harmonics, I am not able to tell. I rate this two stars. That type of music doesn't say much to me.

4. Jazz from the San Francisco Waterfront. *King Porter Stamp* (ABC-Paramount). Burt Bales, piano; Marta Marsala, trumpet; Vince Caltolica, clarinet.

Well, that sounded like Satchmo's group, even though Satchmo wasn't playing much. I think the clarinet player might have been Edmond Hall . . . Perhaps because it was a recording on a stage, the rhythm didn't really seem to be going with the horns all the time, but I really liked the freshness of it. It was nice—I'll give it three stars.

5. Cal Tjader-Stan Getz Sextet. *Liz Anne* (Fantasy). Tjader, composer.

The tenor sounded like Stan Getz . . . I don't think there is anything wrong with playing in 3-4 time, but this sounded too much like just a waltz. This you could just dance a waltz to. I'd give it two stars.

6. Jutta Hipp. *Down Home* (Blue Note). Zoot Sims, tenor; Jerry Lloyd, trumpet, composer; Miss Hipp, piano.

Well, to me that sounded like Zoot Sims playing with a European crew. I don't know who they were, but the trumpet sounded very poor, and the rhythm section really didn't have anything going either. I'd give it three stars, just for Zoot. The piano was very good, too; I don't know who it was.

7. Dorsey Brothers. *Flagler Drive* (Columbia). Jimmy Dorsey, clarinet; Ernie Wilkins, composer, arranger.

I can hardly tell what the band

was, but it seemed like it might be something from the Tommy Dorsey era. The clarinet sounded very familiar to me. Could have been Rolf Kuhn. For the music itself, it's jazz-inspired dance music, and I can't say I go for it too much. Give it two stars. (*L.F. Do you think it swung?*) Oh, yes, for dance music it swung. But it didn't have any—how do you say that—guts?

8. Trombone Scene. *Out of Nowhere* (Vik). Eddie Bert, Urbie Green, Jimmie Knepper, Jimmy Cleveland, trombone solos.

Well, that really is a record for a *Blindfold Test*! Before you know who is which and which is what, there is another guy blowing, in a different mood, and you can hardly tell who anyone was.

I don't know who it could have been—I don't think J. J. is involved in that. I didn't really hear any J. J. phrasings. It's so hard to say . . . I liked it, though. There's a lot of good trombone there, no matter who they were! I'd rate it four stars.

Afterthoughts by Albert

Unfortunately, we didn't have time, because of rehearsals, to listen to the afternoon of modern jazz at Newport. But of the music I did get to hear at Newport, I particularly liked the Miles Davis group and the Max Roach combo, especially the tenor player and Max himself. I liked the Maynard Ferguson band, too.

I didn't particularly care for the rhythm and blues things.

Maybe I just don't know the difference between rhythm 'n' blues and rock 'n' roll!

French Lick

with Miles Davis, or Señor Wences with Mingus.

The concert closed with a typical Eddie Condon set: the incredible Dick (one-new-instrument-per-week) Cary leading the ensemble with some fine trumpet; Pee Wee Russell doing his best to fight Teddy Napoleon's wrong changes in *Sugar*; Lou McGarity back in rare form. Condon held his guitar for at least 12 seconds. The Krupa rhythm section played this set; George Wein and Mulligan sat in for the final number. Wein was very happy; Wein's parents, in the third row, were very happy with Wein.

The horn of the evening was Art Farmer, whose solo with Mulligan on *Blueport* was a complete gas.

Sunday, Aug. 17

Today's afternoon forum, held in the regular open air concert grounds, was a great improvement on the initial panel.

The panelists discussed, and three territory bands demonstrated, Dixieland, swing, and bop. The best band was Al Cobine's modern group with sensational trombonist Dave Baker. George Wein offered a good impression of Fats Waller, Earl Hines, and George Wein. Wein's parents beamed.

The evening concert opened with Dizzy Gillespie's sextet, with Diz in fez. There were traces of rock 'n roll, large globs of comedy, and plenty of music. An exciting new soloist is Les Spand, guitarist who doubled on flute. Diz dedicated a tune to Father O'Connor: *My Heart Belongs to Father*. And the best Diz lyric line of the year: "If I never have a cent, I'll be rich as Eisenhower, with Goldfine at my feet, on the sunny side of the street."

Dave Brubeck's all-spectacled quartet got a standing ovation for a group of Eurasian impressions. The quartet is swinging more than ever before, with the help of Joe Morello and Joe Benjamin.

The Four Freshmen followed, with

a set more impressive instrumentally (Bob Flanagan's trombone especially) than vocally or comedically. I guess I'm not sophisticated enough for their brand of humor. The Freshmen got a frantic reception.

Stan Kenton, with a newish band, played 10 numbers, playing a Holman - Paich - Russo - Richards book (Johnny, not Ann). Bill Perkins was impressive on two ballads; the band got a *Four Brothers* feel on *Yesterdays*. Archie LeCoque is a new trombonist with much fire. The rhythm section is not Stan's best, but the band on the whole swung effectively. It got a mad hand.

The latest figures at deadline on attendance were: Friday night—3,700; Saturday night—4,000; Sunday night—5,200. George Wein, Dr. and Mrs. Wein, and the entire Sheraton supreme court were ecstatic. Everyone was busily making book on how many newspapers would headline stories "Hot Licks at French Lick." There was no betting on whether French Lick will have another jazz festival in 1959. It's a foregone conclusion.

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heard in person

Count Basie

Personnel: Thad Jones, Joe Newman, Wendell Cully, Snookie Young, trumpets; Marshall Royal, Billy Mitchell, Frank Wess, Charlie Fowlkes, Frank Foster, saxes; Henry Coker, Benny Powell, Al Gray, trombones; Count Basie, piano; Ed Jones, bass; Freddie Green, guitar; Sonny Payne, drums; Joe Williams, vocals.
Reviewed: Bermuda Palms ballroom, San Rafael, California.

Musical Evaluation: What promised to be an off-beat gig, starting at 6:00 p.m., sponsored by an organization called the Sophisticated Silhouettes at a room 30 miles from San Francisco, rocked into one of the most ebullient nights in this area since the Gold Rush. With 5,000 delirious souls packed into one room (trained fleas couldn't have found toe-tapping space), giddy young things swarming over Joe Williams even as he sang, the air opaque with smoke, spots, faces, din, humidity, and the electricity of a V-J day, the band removed coats and ties, and got down to the wet work of swinging harder than anyone, even Basie, expected.

With one or two exceptions, every selection was performed at a rolling medium tempo — never dragging, seldom frantic. The relaxation and good humor caught soloists, too, especially Joe Newman, whose full-blown lyricism flowed effortlessly over the pulsating Basie organism. Billy Mitchell carried most of the tenor solos with strength and appropriate forthrightness. Frank Wess, now playing third alto, restricted his solo work to flute, which is fitting for one who may be the best jazz flutist in the land. Benny Powell blew persuasively and powerfully.

The ensemble section work was remarkably precise, considering the heat and the excitement of the evening. The easy exactness, paced by Marshall Royal, created an irresistible kinetic force when combined with the nearly flawless Basie rhythm quartet. The crowd noise almost wiped out the sound of Freddie Green except at very close range, but his presence was felt indirectly, for he is indispensable to the section's cohesion. Each of the other three rhythm men performed with swinging authority, but it was the guitar that cemented them together.

Strangely, the Basie organization of 1958 is less sophisticated than his

1938 band. The crisp rubato swing of old has given way to a heavier, though still buoyant, sort of enhanced rock and roll setting. Joe Williams, too, the earthy, occasionally pedestrian, always blues-based singer, is not quite the wordly musician Jimmy Rushing is. The satisfying pulse created by the band usually precludes chatter about the music itself, but once the physical experience is over, one wonders whether the book couldn't use some changes and some new writers. The percussive brass, while stimulating, might be used in other ways to avoid the heavy stylization of the present band. It is a problem like Ellington's — the utilization of musicians with fewer limitations than ever before without loss of one's musical logic and identity.

Perhaps it is better to simply accept from Basie what he is now doing best, notwithstanding the potential of his men, for in this mold he will be able to maintain a commercially and artistically successful band for a long time.

Attitude of Performers: From the early to the late hours, the attitude and presence of the musicians moved from starched formality through smiles and removed jackets to unbuttoned abandon, and warm exchanges with the fans. The audience and performers became one swinging mass. Basie and Williams accepted all of this in good humor.

Commercial Potential: Although the enthusiasm of the packed room at times oozed beyond the bounds of good sense, it demonstrated that the broad appeal of this band should be exploited further (at Brussels, for example).
—dick hadlock

Lionel Hampton

Personnel: Hampton, vibes, piano, drum, and leader; Arthur Hoyle, Dave Gonzales, Eddie Williams, Eddie Mullens, trumpets; Wade Marcus Jr., Louis Blackburn, Clarence Watson, trombones; Bobby Plater, Zack Zachary, Eddie Pazant, Andy McGhee, Lonnie Shaw, reeds; William Mackel, guitar; Julius Brown, electric bass; Oscar Dennard, piano; Wilbert Hogan, drums.

Reviewed: The second of two evening concert appearances at the Ravinia festival, Highland Park, Ill.

Musical Evaluation: The Ravinia festival grounds have not been considered an ideal location for the con-

cert artist. Occasionally, the sound of a train crashing through the night frustrates both performer and audience. Normal plane traffic overhead does not contribute beneficially either. The various forms of insect life inhabiting the Ravinia locale have seemed immune to the destructive efforts of man. And on a warm evening, working under the pavillion roof (with an inadequate sound system) tends to make the performer feel weary quite early in the evening.

None of these elements, however, disturbed Lionel Hampton. Undaunted by them, he presented an evening featuring Lionel Hampton. He played vibes; he poked at the piano. He pounded furiously on a single, defenseless tom tom. He danced. He sang. He struck the vibes with drumsticks. He danced atop the drum. He dashed wildly in front of his band, frenetically waving his arms as if conducting fertility rites for unconvinced suburbanites.

The band members hardly overexerted themselves. But Hampton did, and the audience loved every moment of it, shrieking wildly and consistently for encores. As the evening came to a close, Hampton found playing the national anthem to be his only escape route.

The evening began somewhat productively. The band opened with performances of *The Chase* (reliving orchestrally the Wardell Gray-Dexter Gordon skirmishes) and Charlie Parker's *Confirmation*. Hampton soloed energetically on vibes on Slide Hampton's arrangement of *Chicago*. Then, Hampton and the band performed Hampton's recently completed *King David Suite*, inspired by his tours of Israel.

The work, written in four segments, reflects a combination of Israeli folk music and Negro spiritual influences (one segment is based on *Joshua Fit de Battle of Jericho*), with improvisatory jazz passages included.

Hampton soloed on vibes in two ballad interpretations—the best music of the evening—on *Moonglow* and *Midnight Sun*. After pecking at the piano with Dennard on *How High the Moon*, Hampton began the downhill slide.

Interrupted only by a brief intermission, Hampton poured it on. The band joined in with a stiffly rocking *Night Train*. Hampton introduced a blues singer whose name, due to the noise of the band and audience and the poor sound system, may never be known in these parts. His last name, I believe, was 'James'. At any rate, the singer offered two selections

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—the first a strongly gospel-flavored blues, the second a more secular type.

As audience enthusiasm increased with the performance of each tune, Hampton pulled more audience-stimulating tunes out. Included were (inevitably) *Flying Home*; *When the Saints Go Marching In* (if the Dixieland musicians don't destroy this, Hampton may); *One O'Clock Jump*; *Perdido*, and at least four performances of *Hamp's Boogie*.

The audience, mesmerized by Hampton's display, left Ravinia weary but apparently satisfied. The consistently enthusiastic applause and demands for "more" would seem to indicate that Hampton had "reached" the audience quite successfully. Assuming the obvious devices he employed to do so, it would be difficult to imagine him failing to do so.

In musical terms, the evening was a dreadful experience. Except for flashes of brilliance on ballads performed by vibes and rhythm section, the performances were woefully weak. The band members rarely soloed, and those solos offered were inept, with the exception of a few provocatively interesting contributions from Dennard. He appeared to be an extremely able pianist but is buried hopelessly in this tasteless horde. Although he has arranged most of the band's book, he seems to have done so with Hampton's specific desires in mind rather than out of any strong desire to create material of lasting value.

Attitude of Performers: Hampton, who bears the brunt of the onstage responsibilities, appeared to enjoy every minute of the performance, thanks to his own apparent zeal and the substantial audience support.

The members of the band behaved like men in a state of contrition. As the band prepared to play the national anthem to conclude the evening, one member of the trumpet section was observed fearfully glancing at the audience as he held one hand outstretched in token defense.

Commercial Potential: It exceeds the band's current musical worth. Hampton has proved he can front a band that will "sell" here and abroad. Now he should set out to prove that he can front one that can play creatively as well. —gold

Mel Torme

Personnel: Mel Torme, vocals; Skinnay Ennis and his orchestra.

Reviewed: Statler Terrace room, Los Angeles, opening night, July 24.

Musical Evaluation: For the last

15 years, Torme has pursued an erratic path through show business. Often described as too hip "for his own good" the singer's career has encompassed songwriting, leading his own vocal group, the Mel-Tones, with Artie Shaw's fine postwar band, and serious musical composition (*California Suite*). He is also a capable pianist and better-than-average drummer.

Viewing his background and recorded examples of his work, one at first is inclined to feel that he is more at home in a jazz club than in a top supper location such as the Terrace room. His performance opening night, however, belies this supposition. He came on like the veteran polished entertainer he is and was received quite enthusiastically by the not-too-large audience of diners.

Beginning with a very show-biz number, he quickly made the transition to the verse of the *My Fair Lady* hit, *I've Grown Accustomed to Her Face*. His vocal control and sensitive interpretation of the lyric was outstandingly individual.

After a belting *It's All Right with Me*, which featured Ennis' bassist in a fast walking intro, he switched to a humorously introduced *Falling Leaves* with phony French. Once launched into the song, however, Torme came on with the real thing, delivering the actual French lyric with true impact.

After an up-tempo song from *Guys and Dolls*, Torme had a piano rolled onto the floor and completed his set accompanying himself. Beginning with a wisecrack about his "new album," *Mel Torme Sings Mau-Mau Marching Songs*, he went into a very effective *My Funny Valentine*, following with some hip but not too far-out patter that led into a medley of three songs revealing his grasp of the vintage of his audience. He followed a medium-up *Back in Your Back Yard* with *Love Me or Leave Me* and *Bye, Bye Blackbird* to heavy applause.

For his closing number, he chose *Mountain Greenery*, leaving the stage in swinging form.

Attitude of Performer: The traditional Torme ease of manner, accentuated when he sat at the piano, was much in evidence. His act was on the short side, possibly because of the less-than-capacity house.

Commercial Potential: There's little reason for Mel Torme not to make it on the supper circuit. He has charm, a highly cultivated degree of musicianship, and a wide repertoire. —tynan

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Wild Bill Davison

night on the stand reveals the musical range of Davison and his present band (Rick Nelson, trombone; Red Richards, piano; Joe Barufaldi, clarinet; Cuz Cousineau, drums; Carl Pruitt, bass): *Sugar, Long Ago and Far Away, Undecided, Satin Doll, Tenderly, In a Sentimental Mood, Da Da Strain, Night and Day, Our Love Is Here to Stay, 7 Come 11, All Too Soon*, and 20-odd more. For "Wild" Bill, pretty tunes are the most fun to play, and he is pleased when waiters and bartenders go home whistling ballads featured by the band. The lyrical touch is occasionally put aside, however, to make room for some of the stomping, driving ensemble work, for which the ebullient cornetist is known.

Before climbing the Monte Carlo Casino bandstand, Bill registered some "top of the head" comments on jazzmen, past and present:

Lu Watters—"I liked his band. Reminded me of Fate Marable and the riverboat bands. I get more enjoyment out of New York bands, especially rhythm sections, though."

Duke Ellington—"Duke is never wrong. Anyone who can write all those beautiful songs can't be wrong."

Joe Thomas—"A great trumpet player. He never played bad. Marvelous taste."

Bix Beiderbecke—"I heard Bix in 1923, 4 and 5, and he was so far ahead of everybody that no one could catch up."

Jelly Roll Morton—"The Library of Congress records were a mistake. Jelly wasn't the obnoxious man they show. I have so many things he did. He played good piano for that far back, too."

King Oliver—"One of my biggest thrills was watching Louis and Oliver, when Louis was at the Sunset, in a battle of music, trading choruses all night long."

Dizzy Gillespie—"We've been good friends since 1940. I thought Dizzy and Parker were great in the '40s—then it got too far out. Dizzy can do anything he wants to."

Sidney Bechet—"I can't take the sound of the horn too long. Sidney taught me many authentic leads and I owe him a lot."

Bill is headed for Europe again this fall. He is hoping the band touring with him will have a good trumpet player, so he can try those two-horn arrangements once more.

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Great South Bay

Slam Stewart, bass; and Bobby Scott, piano—opened the middle concert of the final weeknd with a vigorous up blues. Grimes got off some guitar humor during a slow blues, Scott sang a neo-Troup *Lush Life* (on which he apparently was the only one who knew the changes), and encored with *St. Louis Blues*.

Slam took over for his specialty, *Play Slam Play*, an amusing number during which he played a string right down to the bridge of his instrument. The group rocked through two national anthems: *I Got Rhythm* and *Lady Be Good* to wind up its set.

A local trio, with George Van, bass; Joe Cavallero, drums; and Buddy Waterson, piano; played a set on which some sloppy fours and routine ideas were too prevalent. Seventeen-year-old Bob Gordon, winner of the festival scholarship to The School of Jazz, Lenox, Mass., joined the trio for *I Cried For You*, and a blues with runner-up Tony Whedon. Gordon's clarinet was generally under control and showed a strong Joe Marsala influence. Whedon played lusty trombone. They encored with *Sweet Georgia Brown*.

The most challenging set of the festival concerts caught by this reviewer was presented by Cecil Taylor and his trio. With Sylvester Gandi on bass and Dennis Charles on drums, Taylor played a characteristically jagged, jarring set of compositions in which the bits and pieces of melodies were gradually pieced together into a mosaic of often dazzling quality. Taylor's driving gush of phrases is something awesome to watch as well as hear. Although many in the audience questioned the jazz content of his presentation, emcee Nat Hentoff indicated beforehand that he felt Taylor to be potentially one of the moving forces in jazz, and the one who is most likely to become significant.

Dave Brubeck finished the evening with a set of new works and old favorites. As expected, Joe Morello contributed some witty, occasionally hilarious fours; and managed to play *Shortnin' Bread* on his drums.

Dave sounded forceful and a bit looser than on recent hearings. Desmond was calm and flowing, but not as superior as he can be. Joe Benjamin is an asset to this group on every tune.

Dave previewed his newest LP, *Jazz Impressions of Eurasia*. On

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is newest LP, *Eurasia*. On

Nomad, a Middle Eastern mood quickly became variations on *How High the Moon*. For a salute to Poland, a piece wove in themes from Chopin.

Among others, Brubeck's group played *St. Louis Blues* and *For All We Know*. The former had some fine Brubeck, some inspired Benjamin, and some glistening fours. —dom

Sunday Night, Aug. 3

The final concert of the festival was generally good, although two anticipated commissioned works disappointed, one because it failed to materialize and the other because it was not really worthy of the composer.

The Charlie Mingus Jazz Workshop opened the program, and Charlie presented actor Melvin Stuart reading poetry to jazz backgrounds instead of the anticipated Part II of *Revelations*. Stuart read a poem by Paul Lawrence Dunbar, and *The Mule from Moscow* by Mingus to apt backing from the group, including pianist Horace Parlan, trombonist Jimmy Knepper, reed man Shafi Hadi, and drummer Jimmy Wormworth.

The group played *Saturday Night Prayer Meeting*, a bitingly witty *Girl of My Dreams*, and an angry *Fables of Faubus*. It was an interesting set, and although the group has not worked together in some months, it had life and drive.

Mose Allison, backed by drummer Ronnie Free and bassist Addison Farmer, played a delightful set highlighted by his *Parchman Farm* (from his *Local Color* Prestige LP) and five of his *Back Country Sketches*; *New Ground*, *Warm Night*, *Blues*, *Promised Land*, and *Scamper*.

His excursions into familiar themes, such as *Lady Be Good*, *This Is Always*, and *Don't Get Around Much Anymore*, were light and airy, but lacked the bright impact of his own material. The set as a whole, though, hung together very well and was very warmly received.

Duke Ellington opened his program with the *Great South Bay Festival Suite*, a four-part work with titles *Red Garter*, *Red Shoes*, *Red Carpet*, and *Ready, Go*.

Duke announced that the work was also a premier for the band, which had not seen the music prior to performance. But the work itself was of such familiar material that the reading given it was vigorous and sure.

Basically, the suite broke down into these parts—a string of solos; a boppish bright movement based on

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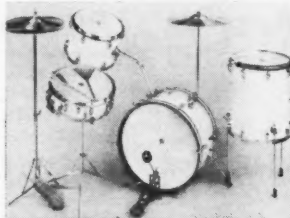
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Rosetta; a catchy slow blues; and an up blues with Paul Gonsalves blowing all through, spiced by occasional bits of hand riffling.

As a work, it was not a major Ellington effort, although the third section, with its seven-note theme recurring throughout, is worthy of the band's book. There was good solo work by Harold Baker, Harry Carney, Britt Woodman, Jimmy Hamilton, Russell Procope, and Quentin Jackson. An interesting part of the third section was carried by Procope, Hamilton, and Carney on clarinets with Ray Nance blowing against them.

The remainder of the program included some of the newer works done at Newport and many staples from the Ellington book. Baker and Nance did the witty *Mr. Gentle and Mr. Cool*, with Nance on violin; Cat soared on *Virgin de la Macarena* (but he really deserves more to play, and a piece to highlight his beautiful middle register); the trumpet section (with Francis Williams subbing for Clark Terry who was absent due to a death in the family) did *El Gato*; Johnny Hodges was featured on *The Star-Crossed Lovers*, *All Of Me*, and *M.C. Blue*, the first and last stunningly lovely examples of his alto artistry.

Ozzie Bailey sang *M.C. Blue*, *Madame Zazz*, and *I Belong To You*, and Lil Greenwood did *St. Louis Blues*, *Bill Bailey*, and *Walkin' and Singin' the Blues* with more presence and more assurance than she showed at Newport. Sam Woodyard performed the *Hi Fi Fo Fum* drum solo showcase before the concert closed with a long medley of Ellingtonia.

The band sounded splendid, and the soloists were uniformly up for the performance. The audience responded enthusiastically to each number, and became virtually hysterical at some of the milestones in the medley. It was quite obvious to determine that, judging from reception, Hodges and Carney could have been nominated for President and/or Vice President on the first ballot, had one been taken at concert's end.

Following the final concert, a reception was held for Duke and his band in the musician's tent, and more than one bystander noted with interest a wild rabbit that hopped into the circle of light and dug the proceedings with more than passing interest.

The festival, for the second consecutive year, apparently went into the red, with an assist from the drab weather. But the spirit that staged the concerts appeared undimmed.

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By John Tynan

■ Beginning in this issue our scriv-
ening is broadened in scope. *Carte*
blanche stuck in our hatband, we're
off to scour the scene in quest of
anything worthy of special note
music-wise.

This does not mean that hence-
forth music in films will be forsaken.



Movie music is
still our beat and,
with some prom-
ising productions
forthcoming in
the next few
months, we'll seek
to do it reportor-
ial justice.

In the belief
that readers want
news, news and
more news, that's
where the accent will remain. Once
in awhile, however, we'll exercise
the prerogative to sound off, wheth-
er it be on the inscrutable conduct
of the jazz club operator to a treat-
ise on *How To Make Money in Jazz*.

This time, however, let's discuss
a coast-based singer named Ernes-
tine Anderson.

Miss Anderson is *not* the greatest
vocalist to come along since Ella.
But she's good, darn good, and
stands head and shoulders above the
covey of "cool-ies" who have gained
exaggerated prominence since June
Christy set the style.

Please don't misunderstand. Ernes-
tine is no "cool" singer. She's
warm; she swings; she shows how
easy it is to put heart in a song. At
fast tempos she rides easy; on bal-
lads her voice is like thick, fresh
honey. Best of all, though, Ernestine
is nudging the Big Time. It hap-
pened almost overnight, and her
head is still spinning.

"Right now," she breathlessly told
us, "the Blue Note and Mister Kel-
ly's both want me in Chicago. And
the Colony club in Seattle called me
to go up there. I'd really dig that
because my family's in Seattle."

She's been swamped by offers from
managers, agents, bookers and rec-
ord companies. While she indicated

the Willard Alexander booking of-
fice as preferred, Ernestine stressed
that nothing was yet signed (at time
of writing) except a new Mercury
recording contract with a three-year
mutual option. "RCA-Victor had
been talking business, too," said she,
"but I liked the Mercury deal bet-
ter."

Why the sudden excitement about
Ernestine Anderson?

"Full credit must go to Ralph J.
Gleason," she admitted. "Not only
did he help me by writing in his
column about my singing, but he
was the one who got *Time* interest-
ed in doing a story on me. I guess that
did the trick." She laughed happily.

Almost seven years ago, Ernestine
explained, Stan Kenton offered her
the vocal spot with the band. Just
as she was ready to pack, she found
herself pregnant. "That did it. I
decided to stay in Seattle and have
my baby."

While her husband remained in
Seattle with the two children, Mi-
chael and the year-old Shelly (since
then, a third, Yvonne, now 6 has
been added), Ernestine joined the
Lionel Hampton band in 1952.
"Hamp went overseas the following
year," she recalled, "but I stayed
home."

When Swedish trumpeter Rolf
Ericson took an all star group on a
Scandinavian tour in April, 1955,
Ernestine went along as featured
vocalist. So warmly was she received
by the Swedes that she remained
in Scandinavia until December, '55.
That tour, which resulted in her
present Mercury album, *Hot Cargo*,
turned into a major breakthrough
for the singer, she believes.

"It gave me a new start," she con-
sidered. "I'd been plugging and
pushing for 16 years, then, at last,
the tour and the record became a
springboard to better hings."

After the false starts, the years of
waiting, and the routine frustration
that shadow so many musical careers,
Ernestine Anderson at last is soar-
ing from a fortuitous springboard.



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September 18, 1958 • 53

By Will Jones

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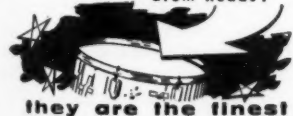


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Bob Brookmeyer, Jim Hall, and Dick Scott threw a jazz party at the Little Theater early in August . . . Pianist-composer Mel Powell was appointed to the faculty at the Yale school of music . . . Bob Prince's jazz ballet is scheduled to debut at the Alvin theater early in September. It was a hit at Brussels . . . Eddie Condon, Buddy Rich, Billie Holiday, and J.C. Higginbotham and his group headline a jazz concert due Sept. 13 at Town Hall . . . Woody Herman's South American tour takes the band to every country except British and French Guiana, and to 41 cities. It's the longest State Department-sponsored jazz tour yet . . . Debut is repackaging its jazz wares, and strengthening its distribution lines . . . Abbey Lincoln cut her second Riverside LP with backing by Benny Golson, Kenny Dorham, Curtis Fuller, Jerome Richardson, Wynton Kelly, Paul Chambers, and Philly Jo Jones . . . Riverside's first stereo releases include LPs by Monk, Pepper Adams, Mulligan and Monk, and the Gryce-Byrd Jazz Lab.

Contemporary composer Ulysses Kay, a nephew of King Oliver, will make a trip to Russia with five other American composers, and will file reports on jazz for *Down Beat* . . . The Verve sale to United Artists, which has been on again-off again is off again . . . Anita O'Day has three Joe Albany tunes on her unreleased LP, which was cut live at Mister Kelley's, Chicago, with no retakes because the engineer had only tape enough for about an hour.

Chicago

JAZZ, CHICAGO-STYLE: Lionel Hampton, who plays vibes, piano, and drums, in addition to presenting his own song-and-dance act, is heading his band at the Blue Note these evenings. On Sept. 17, the Modern Jazz Quartet will share the Blue Note stand with singer Chris Connor. This combine will be ruling through Sept. 28. Earl Bostic returns to the Note on Oct. 1 for a two week visit . . . Marian McPartland's trio takes over the London House stand on Sept. 10 for three weeks. Jonah Jones' quartet, with several successful Capitol LPs to its credit, returns to the London House on Oct. 1 for four weeks . . . Peggy King is winding up her Mister Kelly's engagement to make way for the Sept. 8 arrival of Mort Sahl, the belligerent philosopher and incomparable wit. Singer Teal Joy will

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share the bill with Sahl for the first two weeks of his booking. June Christy is set for a return engagement at Kelly's beginning Oct. 13.

The stirring sound of Dizzy Gillespie's trumpet will be filling the Preview lounge through Sept. 7. Franz Jackson's excellent New Orleans crew continues at the Preview on Monday and Tuesday evenings, moving to the Red Arrow in Stickney for weekend festivities . . . Along the Dixieland trail are Georg Brunis at the 1111 club and the regular crew at Jazz Ltd. . . . Frank D'Rone, singing as well as ever, continues at Dante's Inferno . . . Johnnie Pate's trio is at the Mardi Gras on Rush St. on Thursday, Friday, and Saturday . . . Dave Remington's Dixieland group, when it isn't converging on the pool, is delighting throngs at the Wagon Wheel in Rockton . . . Jimmy Ille's group is at the Abstract lounge on west Fullerton Wednesday through Sunday and at the Brass Rail on Monday and Tuesday . . . Pianist Fred Kaz and singing-pianist Kiki Williams are sharing the stand at the Golden Lion inn of the Sheridan Plaza hotel.

ADDED NOTES: The Treniers open at the Black Orchid on Sept. 5 for three weeks, with Jonathan Winters set to follow on Sept. 26 . . . Gogi Grant and Billy De Wolfe are splitting entertainment chores at the Empire room of the Palmer House. Jose Greco returns to the room on Sept. 25 for four weeks . . . Calypso continues to reign at the Blue Angel.

THE TRIO SCENE: Ed Higgins trio is at the London House on Monday and Tuesday evenings and at the new Cloister inn on Wednesday and Thursday . . . Ramsey Lewis' trio works the five night shift at the Cloister . . . Dick Marx and John Frigo, with Gerry Slosberg on drums, continue on the Monday-Tuesday shift at Mister Kelly's, with Marty Rubenstein's trio taking over for the rest of the week . . . Joe Parnello's trio is at the Black Orchid Wednesday through Sunday. Kenny Sweet's trio takes over on Monday and Tuesday.

Hollywood

JAZZNOTES: Calvin Jackson is still burning over that Dean Jennings story on Erroll Garner in the May 17 *SatEvePost*. The story claimed Garner was lured out to M-G-M some years ago on pretext of testing for a movie, then was ". . . tricked into a free all-day concert" by Jackson, then on staff at the studio. Cal claims the story's a

complete fabrication, says Garner's one of his best friends, can't understand the pianist or Jennings concocting such a yarn.

Attractions definitely signed for the Monterey Jazz festival, Oct. 3, 4, and 5, include Louis Armstrong, MJQ, the Dizzy Gillespie group, the Shelly Manne group, Andre Previn, the Max Roach group, Ernestine Anderson, Billie Holiday, the new Harry James band, the Dave Brubeck quartet, the Hampton Hawes trio, the Jimmy Giuffre 3, Gerry Mulligan, the Rudy Salvini big band, etc. etc.

WE FOUND: Drummer Jimmy Pratt, who went overseas with the Bud Shank quartet early this year and was last seen "somewhere in Africa," is now leader of his own quartet at Claridge's Cafe de Paris Johannesburg, South Africa and is working on a U. S. State Department jazz tour to kick off in Lebanon—of all places!

Bassist Don Prell returned from Europe and Africa in August . . . Bill Holman wrote six charts for Charlie Barnet's Everest Records stereo album cut in New York last month . . . A&R man Dave Axelrod is now swinging in the theater. He assistant director of the Hollywood Players Ring production of *Dead Pigeon* . . . Corky Corcoran cut an LP, *Sounds Of Jazz*, for Seattle's Celestial Records, backed by a rhythm section.

Singer Barbara Dane, now working weekends at the Ash Grove on Melrose, cut a stereodisc for Omega disc titled *Barbara Dane Looks At Life* . . . Harry James' full band is wailing in the lounge of Las Vegas Flamingo till early October . . . Drummer Frankie Capp clefled two arrangements for the Chuck Marlowe band, which plays Inglewood's Mayflower ballroom the 13th and March A.F.B. the 20th.

NITERY NOTES: The Chamber Jazz Sextet is working the Limelight speakeasy at Pacific Ocean Park, Santa Monica . . . Irene Vermillion's jazz club moved out of the cellar into the bar upstairs where the Bud Shank quartet's now working weekends. There went the town's coziest little club . . . An added attraction at the Lighthouse these days is the modern art exhibition which is changed monthly. The augmented All-Stars LP, *Jazz Rolls Royce*, featuring the concert at UCLA's Royce Hall last October is due out soon on Howard Rumsey's own label, Lighthouse . . . Rolf Ericson, now leading the quintet at Terri Lester's Jazz Cellar on Las Palmas, will head

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home to Sweden for a tour in a
couple of moons. The club, inci-
dentally, now is specializing in im-
ported beer . . . Recent appearances
of the Modern Jazz Sextet from
Houston, Texas, at Howard Lu-
craft's Jazz International sessions in
Jazz Cabaret attracted some atten-
tion. Average age of the collegiate
sidemen is 19 years . . . Reedman
Bill Green took a group into Ollie
Jackson's Club Intime with Marl
Young, piano; Billy Hadnott, bass,
and Melvin Young, trumpet . . .

ADDED NOTES: Don Bagley's
new Dot album features young
French hornist, Tony Loy. Shelly
Manne and Jimmy Rowles round
out the personnel.

San Francisco

Virgil Gonzales will conduct
Bravinsky's *Ebony Concerto*, with
Studdy De Franco the soloist, for the
Monterey Jazz festival . . . The festi-
val will be the occasion, too, for the
premiere of a new Andre Hodeir
composition written for the Modern
Jazz Quartet and a symphonic en-
semble . . . Appropriate recognition
will have to wait two years for out-
standing baritone saxist Trevor Koel-
her, who has been drafted . . . Judy
Tristano is blowing cool and warm
at the Cabana, while the Master-
sounds continue to break it up next
door at the Jazz Workshop . . . Bob
Mielke's Bearcats, appearing Sundays
at the Sail'n, include Dick Oxtot,
banjo, Bill Erickson, trumpet, and
Bill Napier, clarinet . . . The under-
rated Vince Catolica is now playing
clarinet with Jack Sheedy . . . A
swinging trio shaped up, if only for
a night, when ex-Armstrongist Ed
Hall sat in at Easy Street recently
with Ralph Sutton and bassist Al
Conger . . . Fantasy recorded Mongo
Santamarca, Cuban drummer with
Cal Tjader, in a set of Afro-Cuban
rousers . . . Max Roach into the
Black Hawk September 16, to be
followed by Billie Holiday Septem-
ber 30 . . . Tony Bennett succeeded
Eartha Kitt at the Fairmont hotel
in mid-August . . . Teddi King head-
lines the show at Facks II . . .

Sounds near and bizarre: The
Guckenhimer Sour Kraut band
playing for the last ferryboat trip
across the bay; a mysterious noc-
turnal bagpiper who occasionally
parks his car on the waterfront and
waits into deserted warehouses; Paul
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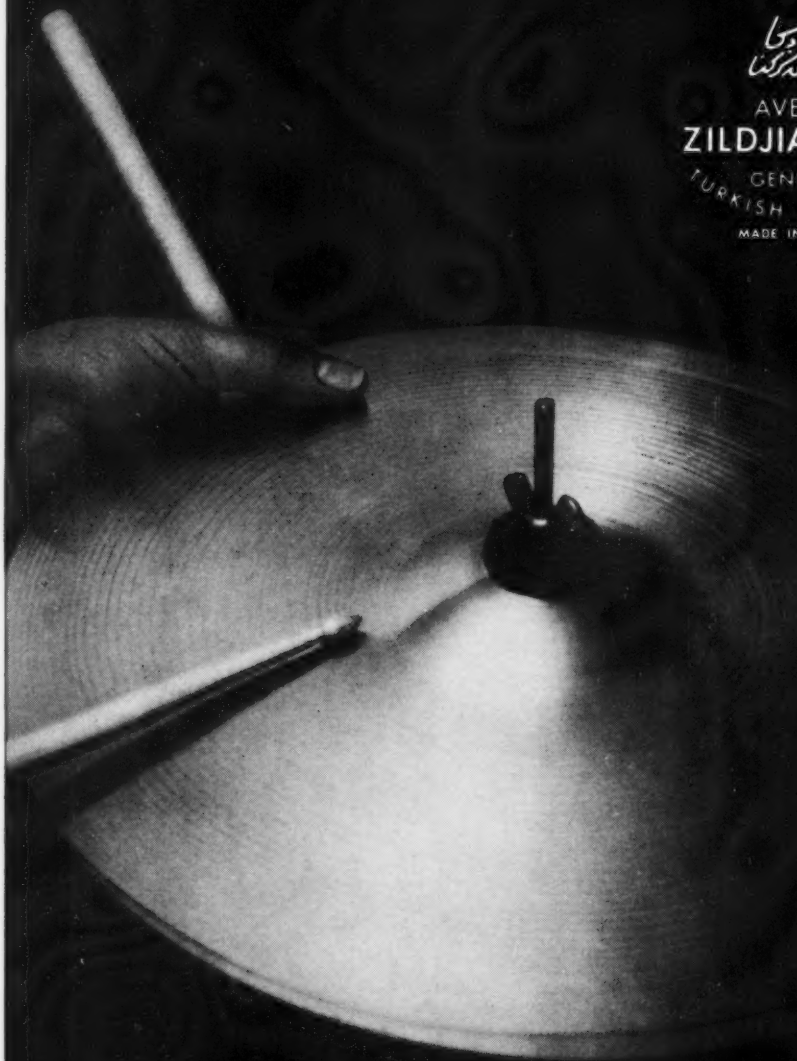
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